

ARISTOPHANES

ACHARNIANS · KNIGHTS

EDITED AND TRANSLATED BY
JEFFREY HENDERSON



HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS
LONDON, ENGLAND
1998

ARISTOPHANES

ACHARNIANS · KNIGHTS

EDITED AND TRANSLATED BY
JEFFREY HENDERSON



HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS
LONDON, ENGLAND
1998

THE LOEB CLASSICAL LIBRARY
FOUNDED BY JAMES LOEB

EDITED BY
G. P. GOOLD

PREVIOUS EDITORS

T. E. PAGE	E. CAPPS
W. H. D. ROUSE	L. A. POST
E. H. WARMINGTON	

ARISTOPHANES
I

LCL 178

Copyright © 1998 by the President and Fellows
of Harvard College
All rights reserved

LOEB CLASSICAL LIBRARY® is a registered trademark
of the President and Fellows of Harvard College

Library of Congress Cataloging-in-Publication Data

Aristophanes.

[Works. English & Greek. 1998]

Aristophanes / edited and translated by Jeffrey Henderson.

p. cm.—(Loeb classical library ; 178)

Includes bibliographical references and index.

Contents: I. Acharnians ; Knights

ISBN 0-674-99567-8 (v. 1)

1. Aristophanes—Translations into English. 2. Greek drama
(Comedy)—Translations into English. I. Henderson, Jeffrey.

II. Title. III. Series.

PA3877.A1H46 1998

882'.01—dc21 97-24063

CIP

CONTENTS

INTRODUCTION	1
SELECT BIBLIOGRAPHY	40
ACHARNIANS	47
KNIGHTS	219
INDEX	407

For Patricia J. Johnson

PREFACE

The original Loeb Aristophanes, first published in 1924, adopted its Greek text and verse translation from the scholarly editions by Benjamin Bickley Rogers (1828-1919), and over the years it has served its purpose well. Rogers' translation, with its rollicking Gilbert and Sullivan rhythms, captures something of Aristophanes' poetic form, and its sparkling vitality something of his unique comic flavor. But it is only as Aristophanic as the Victorian era would allow, so that its utility as a guide to the Greek is limited, and it now seems dated. Meanwhile, Aristophanic scholarship has considerably advanced our knowledge of the transmission and formal features of the text, and has also deepened our understanding of the comedies and the society they so intimately portray. For these reasons a replacement edition is justified.

I have edited the Greek text afresh. My translation is intended to assist readers of the Greek text and so has no literary pretensions, though within this constraint I have tried to make it as lively as possible. Since a Loeb edition is not the place for a commentary, my introductions and explanatory notes fall short of what non-specialist readers ideally need in reading an author as densely topical as Aristophanes. But I have tried to supply at least some help where readers might otherwise be baffled. My notes gen-

PREFACE

erally cite ancient sources rather than modern scholarship, but interested readers will be able to pursue questions by consulting the works cited in the Select Bibliography. The Index of Personal Names is designed both for general reference and to reduce the need to multiply footnotes in the case of persons mentioned more than once in the plays.

I wish to express my thanks to Margaretta Fulton of the Harvard University Press for her technical advice and good suggestions; to the Editor of the Loeb Classical Library, George P. Goold, for his generous and bracing criticism; and to Zeph Stewart, Trustee of the Library, both for his encouragement and assistance in this project and for his mentorship and friendship over the past thirty years.

This volume is dedicated with love and gratitude to my wife and colleague, Patricia J. Johnson.

Jeffrey Henderson

INTRODUCTION

Aristophanes of Athens was judged in antiquity to be the foremost poet of Old Attic Comedy,¹ a theatrical genre of which he was one of the last practitioners and of which his eleven surviving plays are our only complete examples.² Since antiquity his comedies have been valued principally for their iridescent wit and beguiling fantasy, for the exuberance and elegance of their language, and for their brilliant satire of the social, intellectual, and political life of Athens in an important era of its history. Legend has it that when the Syracusan leader Dionysius wanted to study “the polity of the Athenians,” Plato sent him Aristophanes’ comedies (T 1.42-45).

Little is known about Aristophanes’ life apart from his theatrical career. According to the ancient *Life* (T 1), he

¹ Already in Plato’s *Symposium* (c. 380) Aristophanes represents comedy; cf. also Aristotle’s *Poetics*, 1448a24-27; see further T 52-95. [Numerals preceded by T refer to the ancient and medieval testimonia about Aristophanes, as collected by R. Kassel and C. Austin, eds., *Poetae Comici Graeci*, vol. III.2 (Berlin and New York, 1984), pp. 1-33].

² The era of Old Comedy is conventionally dated from 486, when comedy became an official event at the City or Greater Dionysia, until roughly the end of the fifth century. Comedy at the Lenaea began in 440.

INTRODUCTION

was the son of one Philippus and belonged to the urban deme Cydathenaeum in the tribe Pandionis. The exact date of his birth is unknown,³ but probably fell within a few years of mid-century, for *Clouds* 528-532 imply that he was young and inexperienced when he produced his first play in 427, and by 424 people were wondering why he had yet to produce a play on his own (*Knights* 512-513). By his twenties his hair had thinned or receded enough that his rivals could call him bald (T 46-50). *Acharnians* 642-644 show that he had a residence on the island of Aegina, and the context suggests that detractors had tried to use this connection to question his loyalty to Athens or even his Athenian citizenship.⁴ Four comic poets of the fourth century are reputed in ancient sources to be his sons (T 7-8). For Nicostratus and Philetaerus we lack supporting evidence, but for Araros and Philippus we are on firmer ground: Araros launched his career in 387 by producing one of Aristophanes' plays, probably *Cocalus*, and subsequently produced a revised version of another, *Aeolosicon*; and a son of one Philippus of Cydathenaeum served as Councillor c. 360 (*IG ii²* 2370).⁵ Aristophanes was prob-

³ The date of 444/3 found in ancient sources (T 2, Schol. *Frogs* 501) is unsubstantiated.

⁴ Cf. T 2. Cleon seems to have charged Aristophanes with foreign birth (Schol. *Acharnians* 378, 503, T 1.19-21, 24), and perhaps rival comic poets did as well (cf. Eupolis 392.3-8). Statements in ancient sources (T 1.21-24; 2.1-2; 9-12) that Aristophanes was Aeginetan by birth or that his family had settled there after Athens expelled the natives in 431 are mere inferences from this text, and his assignment to other cities is the result of confusion with other poets.

⁵ In addition to his deme membership, Philippus will have

INTRODUCTION

ably dead when Plato made him a character in *Symposium* (written c. 380).

Although we do not know how wealthy Aristophanes was, what evidence we do have suggests that he belonged to a prospering family and moved in elite circles. Early in the fourth century he represented his tribe in the prestigious office of Councillor (T 9). In *Acharnians* (6-8, 299-302) and *Knights*, he aligns himself with the upperclass cavalry corps; one of his Chorus of Knights is named Simon (*Knights* 242, 351), possibly portraying the dedicator of a bronze horse at the Eleusinian and author of a treatise on horsemanship,⁶ and another Panaetius (243), possibly the Panaetius later condemned in the scandal of the Mysteries in 415.⁷ This Simon may also have been the priest of a private cult of Heracles in Cydathenaeum (typically these were upperclass fraternities⁸), whose members are listed in an inscription datable to c. 400 (*IG ii²* 2343); they include Amphitheus, the name of the demi-divine fetcher of peace treaties in *Acharnians*, and Philonides, the producer of at least three of Aristophanes' plays (*Proagon*, *Amphiarous*, and *Frogs*). Throughout his career Aristophanes promotes the views and policies of men on the conservative right and assails their opponents. Finally, in *Symposium* Plato portrays Aristophanes as being at home among the social and intellectual elite of Athens, and as a man of old-fashioned ethical values (190b-d, 193a-d). Whether or

inherited his paternal grandfather's name, as often in Athenian families.

⁶ Cf. Xenophon, *On Horsemanship* 1.1.

⁷ See Andocides 1.13, 52, 67.

⁸ See, for example, Deinosthenes 57.46.

INTRODUCTION

not such a symposium ever actually took place, there is no reason to doubt its historical plausibility.

There is a graceful epitaph attributed to Plato (T 130):

αἱ Χάριτες, τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
ζητοῦσαι, ψυχὴν εὑρον Ἀριστοφάνους

The Graces, looking for an imperishable shrine,
found the soul of Aristophanes.

Aristophanes' career as a comic poet spanned some forty years, from his debut in 427 until c. 386. Forty-four comedies ascribed to him were known in antiquity; four of these ancient scholars considered spurious, for reasons now obscure.⁹ Eleven comedies have survived intact, and of the lost comedies we have nearly a thousand fragments, a few of them on papyrus, the rest quotations by ancient scholars, most consisting of a word, a phrase, or a line or so.

Aristophanes' comedies, together with the known or conjectured circumstances of their production, are as follows:¹⁰

427 L? *Banqueters* (2nd prize); produced by
 Callistratus¹¹

⁹ These are *Dionysus Shipwrecked*, *Dramas or Niobus*, *Islands*, and *Poesy*.

¹⁰ The extant plays are asterisked; L = Lenaea and D = Dionysia.

¹¹ It was not uncommon for a poet to employ someone else as the producer (*didaskalos*) of his play, nor were such collaborations confined to inexperienced poets, as the production of *Frogs* by Philonides shows. Nevertheless, Aristophanes' delay in producing in his own name seems to have been controversial (*Knights* 512-.

INTRODUCTION

- 426 D *Babylonians* (1st prize?¹²); produced by
 Callistratus
- 425 L **Acharnians* (1st prize); produced by
 Callistratus
- 424 L **Knights* (1st prize); produced by
 Aristophanes
- 424? D *Farmers*
- 423? L *Merchant Ships*
- 423 D *Clouds I* (3rd prize or lower¹³); produced
 by Aristophanes
- 422 L *Proagon* (1st prize); produced by
 Philonides¹⁴
- 422 L **Wasps* (2nd prize); produced by
 Aristophanes
- 421 D **Peace I* (2nd prize); produced by
 Aristophanes
- 421-12 *Seasons*
- after c. 420 *Women Claiming Tent Sites*
- 419-7 *Anagyrus*
- c. 418 **Clouds II*; never produced, incomplete
 revision of *Clouds I*
- after c. 415 *Polyidus*

546, *Wasps* 1015-50, T 1.7-10, 3.9-10), perhaps because of his feud with Cleon.

¹² Suggested not only by Aristophanes' pride in this comedy (cf. *Acharnians* 628-64) and by its political impact, but also by its position in the victory list (*IG i² 2325*).

¹³ The number of competing comedies was five before the Peloponnesian War (431-404); whether and at what point during the war the number was reduced to three is unknown.

¹⁴ See the Introduction to *Wasps*.

INTRODUCTION

414 L	<i>Amphiaraus</i> ; produced by Philonides
414 D	* <i>Birds</i> (2nd prize); produced by Callistratus
c. 413-11	<i>Heroes</i>
413-406?	<i>Daedalus</i>
after 412	<i>Peace II</i>
411 L	* <i>Lysistrata</i> ; produced by Callistratus
411 D	* <i>Women at the Thesmophoria I</i>
c. 410-9	<i>Triphales</i>
c. 410-5	<i>Women at the Thesmophoria II</i>
after 410	<i>Lemnian Women</i>
after 409	<i>Old Age</i>
after 409	<i>Phoenician Women</i>
408	<i>Wealth I</i>
c. 408	<i>Gerytades</i>
before 406	<i>Dramas or Centaur</i>
405 L	* <i>Frogs</i> (1st prize); produced by Philonides; reperformed by civic decree, probably 404 L
c. 402	<i>Telemessians</i>
before 400	<i>Fry Cooks (Tagenistai)</i>
before 395?	<i>Aeolosicon I</i>
c. 398r-389	<i>Storks</i>
c. 392	* <i>Assemblywomen</i>
388	* <i>Wealth II</i> (1st prize?)
387 D	<i>Cocalus</i> (1st prize); produced by Araros
after 387	<i>Aeolosicon II</i> ; produced by Araros
?	<i>Danaids</i>

Aristophanes was from the start remarkably successful in national competition, winning at least six first prizes and four second prizes, with only one or two lower rankings

INTRODUCTION

attested.¹⁵ At least once he produced a comedy in the deme theater at Eleusis (T 21), and *Clouds* 522-23 suggest that a first production of that play outside Athens had been an option. Perhaps the highpoint of his theatrical career followed his victory with *Frogs* in 405, when the Athenians voted him an honorific crown of sacred olive for the advice he had given them in the *parabasis* of that play, and decreed that the play should have the unique honor of being performed a second time (T 1.35-39), probably at the Lenaean festival of 404.

Aristophanes often boasts of the superior quality and originality of his work. The lack of complete comedies by other poets limits our ability to evaluate Aristophanes' claims, but the ancient critics who could still read much of the Old Comic corpus do not contradict him, and the criticisms of his rivals are few and comparatively mild.¹⁶ A few large-scale contributions to the genre can be identified with some confidence. *Knights* was the first comedy entirely devoted to the vilification of a single individual, and seems to have established the main features of the demagogue figure, which Aristophanes did not use again but which proved fruitful for other poets until the end of the century. In plays like *Banqueters*, *Clouds*, and *Lysistrata* Aristophanes seems to have amalgamated the comedy of political satire, pioneered by Cratinus in the 450s and Her-

¹⁵ The first *Clouds* in 423, and perhaps the otherwise unattested play *Odomantopres/beis* listed in *IG i² 2321.87-89*.

¹⁶ Cratinus 342 (as modishly clever as Euripides); Eupolis 60, 89 (plagiarism); Eupolis 62 and Plato Comicus 86 (the statue in *Peace*); Ameipsias 27, Aristonymus 3, and Sannyrion 5 (that, like Heracles, he spent his career working for others).

INTRODUCTION

mippus in the 430s, with the domestic and ethical comedy of Crates and Pherecrates, which resembled Sicilian comedy and drew on tragedy to develop tighter plots and more complex characters.¹⁷ Aristophanes is the only comic poet recorded as claiming intellectual sophistication as a virtue. Under this heading we may place his tendency to enrich his language with allusions to many genres of poetry; his intimate satire of sophistic ideas; and his frequent use of tragedy, especially Euripides, both for incidental parody and large-scale usurpation (most notably the virtual recreation of *Telephus* in *Acharnians* and *Women at the Thesmophoria*); Cratinus coined the verb “to euripidaristophanize” (fr. 342). In *Lysistrata* Aristophanes apparently introduced the first comic heroine; in previous comedies, female roles seem to have been confined to such disreputable types as market women, prostitutes, and the wives or mothers of demagogues. Finally, Aristophanes seems to have played a role in the transition from Old to Middle and New Comedy: *Wealth* was perhaps the first comedy to dispense with an integral chorus (T 1.51-54), and *Cocalus* “introduced rape and recognition and all the other motifs that Menander emulated” (T 1.49-51).

Aristophanes is best known as a political satirist. Although not all of his plays dealt primarily with politics—after 415 he seems to have broadened his scope to include more domestic, literary, and mythological subjects—it was his political comedies that most impressed contemporaries and fascinated posterity, and that during his career problematized the distinction between citizen and artist.

¹⁷ Cf. Aristotle, *Poetics* 1449b.

INTRODUCTION

Audience and Festival

As institutions the Athenian theatrical festivals were primarily civic: patriotic showcases for the democracy sponsored and administered by the demos (sovereign people) and funded on a grand scale by its wealthiest liturgists, the chorus masters (*choregoi*), who, along with poets selected by the appropriate officeholder, competed for prizes and civic prestige in dithyramb, tragedy and satyr drama, and comedy. The dancers, numbering some 1165 per festival, could be compelled to perform and were exempted from military service to do so. Front-row seating (*prohedria*) was a reward that the demos bestowed upon its most distinguished citizens and guests.

The distinctness of the dramatic festivals from other venues of civic assembly is also significant. The theater, which accommodated at least 17,000 spectators, concentrated much more of the Attic populace in one place at the same time than any other public event; the Assembly could house only 6,000. And the dramatic festivals were not exclusive; we hear of no attempt to restrict attendance by any class of residents or even foreigners.¹⁸ Alongside the demos sat as many of those people who were otherwise barred from civic assemblies as could get seats: women,¹⁹ children, even slaves, metics (who could also perform at the Lenaean) and visiting foreigners. Moreover, all these

¹⁸ Foreigners did not attend the Lenaean (*Acharnians* 504-6) because it was held in winter, not because they were barred.

¹⁹ No ancient evidence supports the modern notion that women must have been excluded, and Plato twice explicitly mentions them among the spectators (*Gorgias* 502b-d, *Laws* 658a-d).

INTRODUCTION

categories of people, normally invisible from the vantage point of civic deliberation, were standard characters in drama. As for the poets, they were elite competitors in a democratically organized contest, but unlike purely civic speakers, who could appeal only to democratic laws and procedures, the poets could appeal to much older cultic and poetic traditions, and to a more universal ethical code.

The dramatic festivals might thus be called supracivic: public meetings that encompassed the whole of society, not just its political subset. The concerns expressed in the dramas included but significantly transcended the set of problems specific to the executive worlds of lawcourt and Assembly, for they treated the ethics of family and private life; the lives of people as individuals as opposed to civic categories; the very discontinuity between the political and the larger society; and the wider world beyond Athens. And so drama became the principal communal outlet for portraying the polis in all its diversity and social hierarchies; for reconsidering traditions and norms, airing concerns, examining problems and testing solutions that affected the democratic culture as a whole but that had no other public outlet. As theatergoers, people debarred from all other venues of civic discourse could here experience the role of democratic audience. Community knowledge, from popular gossip to the concerns of the political class, could be aired and diffused. And people whose suggestions, concerns, or complaints had not been, or could not be, presented to the executive demos might expect them to be raised by one of the poets, not least the comic poets. Such people would include civic minorities like the "quiet" members of the elite and the "little people" who were rarely able to attend civic meetings, let alone likely to rise

INTRODUCTION

in the Assembly or to litigate, e.g. farmers from distant demes, or the poor. In these ways the dramatic festivals served to mend, or at least to paper over, generally perceived rifts in the body politic.

One important difference between the theater and other public assemblies, festive or political, was that attendees had to pay: two obols per person per day, roughly equivalent to the cost of attending a major concert today. The cost to a family of four who wished to attend all four days of a dramatic festival would have been significant: about a week's wages for a laborer, or ten days in court for a juror. This cost may well have deterred the poorer classes from attending, as the creation of the *theorikon* (a spectator fund to subsidize tickets for poorer citizens) perhaps implies, though it is only first attested in 343.²⁰ On the other hand, the dramatic festivals were held only twice a year, so that even a laborer or a juror who wanted to participate would have had no great difficulty saving up the cost of attendance.

Drama and democracy were closely related historically. Although the dramatic genres had ancient roots, their fifth-century forms were the product of festivals revamped for, and in some respects created by the emerging democracy, and they developed in step with democratic institutions. Significantly, both *choregia* and *theorikon* were abolished by the oligarchy of 322-17. The history of comedy in par-

²⁰ Other explanations for the Theoric Fund include mere demagogic egalitarianism and a decline in attendance at the national festivals due to competition from local theaters. In any case, Pericles and Cleon, both sponsors of jury payments, apparently saw no reason to institute such a fund in their own era.

INTRODUCTION

ticular reveals an especially close synchrony with the history of democracy at Athens, and perhaps elsewhere too.²¹ Comedy became part of the Dionysia in the reform year 487/6, when archons were first allotted and could be drawn from the second as well as the first census class, and when ostracism was introduced. Its most intensely political phase—pioneered by Cratinus in the 450s, continued by Hermippus in the 430s, and blossoming in the work of Aristophanes, Eupolis, Plato Comicus, and others during the “demagogic” era of the Peloponnesian War—coincided with the era of full popular sovereignty that was inaugurated by the reforms of Ephialtes in 461 and nurtured during the long ascendancy of his protégé Pericles. This phase tapered off after the reforms of 403, disappeared entirely during the oligarchic period of 322-307 (the era of the entirely apolitical New Comedy), but reappeared during two democratic restorations.²² By contrast, the contemporary West Greek court comedy of Epicharmus and Sophron was entirely apolitical. Conversely, writers critical of democracy, for example Plato, were hostile toward all dramatic festivity and explicitly link it to democratic practice.

Aristophanes and Athenian Politics

Aristophanes, who stresses more often than any of his rivals the comic poet’s duty to chastise and advise the city, early adopted the political style of comedy and did so in spectacular fashion, becoming embroiled in a legal and

²¹ Cf. Aristotle, *Poetics* 1448a28-40 on 6th-century Megara.

²² The fragments of Timocles are especially instructive.

INTRODUCTION

political feud with his fellow demesman Cleon, the most powerful politician in Athens at the time. The feud lasted for nearly five years and inspired some of Aristophanes' sharpest satire and most exuberant comedy. *Babylonians* evidently criticized Athenian imperial policies, and attacked Cleon personally,²³ prompting the politician to indict the poet (less likely the producer Callistratus²⁴) on charges of having slandered the magistrates, Councillors, and people of Athens in the presence of foreign allies.²⁵ This round went to the poet, for the Council dismissed the charges. At the following year's Lenaea, in *Acharnians* (again produced by Callistratus), Aristophanes presented a vigorous defence of himself and his art, and announced his intention to launch a more thoroughgoing attack on Cleon soon.

Aristophanes carried out his threat with *Knights*, the first play produced in his own name and the play he was subsequently to recall more often, and with more pride, than any of his others, on grounds both of artistic originality and political courage. Its production was in fact courageous, even if the character Paphlagon is never explicitly identified as representing Cleon: Cleon's stunning victory

²³ *Acharnians* 377-382, 502-508, with Schol.; T 1.21-29.

²⁴ *Knights* 512 shows that the identity of an author was known even if someone else was the producer, and *IG i² 2318*, a list of victorious poets, credits Aristophanes, not Callistratus, with a victory at the Dionysia in 426 or 425. Aristophanes' own references, in the plays of the 420s, to his battles with Cleon also make it clear that he and no one else was involved.

²⁵ The allies made their annual tribute payments at the City Dionysia.

INTRODUCTION

at Pylos had made him a popular hero, who was to be elected to the board of generals a few weeks after the production. Cleon again retaliated by indicting, or threatening to indict, the poet. The winner of this round is less clear, to judge from Aristophanes' cryptic recollection in *Wasps*: evidently Cleon violently abused and menaced Aristophanes (1285-1286), who, receiving little support from the public (1287-1289), decided to issue some sort of public apology (1290), which some considered sincere (1284) but which was in fact a trick (1291), since Aristophanes attacked Cleon again in the following year (*Clouds* 581-594) and again in *Wasps*, where he is caricatured as a vicious dog.

Aristophanes' hostility to Cleon was but one element of his consistent tendency to espouse the social, moral, and political sentiments of contemporary upperclass conservatives, a tendency that corroborates the picture of his social position as sketched above. The wealthy as a class are never criticised, whereas the poor often are.²⁶ There is nostalgia for the good old days of the early democracy, before the reforms of Ephialtes in 461 established its "radical" phase, and before Pericles eclipsed Cimon. In those days the people were still united and still deferred to "the best" (meaning men from the traditional ruling families), and so had been able to repel the Persian invaders, win a great empire, and lift Athens to unprecedented heights of prosperity. There is disapproval of the popular intellectual movements associated with the "sophists" (including Socrates),

²⁶ In his postwar plays *Assemblywomen* and *Wealth*, however, Aristophanes seems to have mitigated his attitude toward the poor.

INTRODUCTION

and of such "vulgar" novelties in poetry and music as those of Euripides (never Sophocles) and the new dithyrambists.²⁷ There is hostility to the populist policies of Pericles and the new breed of leaders (like Cleon) who had emerged after his death in 429, such as the subsidy that enabled the poor to serve on juries (but not the equipment subsidies paid to the wealthy Knights). There is criticism of the way the Council, the Assembly, and the courts exercised their authority, particularly when private wealth in Athens and the empire was thereby threatened. And there is disagreement with the rationale behind, and the leadership of, the Peloponnesian War (431-404), because it had ended the Corinthian dream of joint Athenian-Spartan hegemony and pitted Greek against Greek; because it encouraged renewed barbarian aggression; and because it furthered the selfish and dangerous ambitions of leaders like Cleon. But significantly, we hear such disagreement only when current policy exposed the Attic countryside, and thus the landowners, to enemy invasion and devastation; at other times the plays either say nothing about the war or positively support it, for example *Birds* 186, 640, 813-816, 1360-1369.

Aristophanes shows the same consistent bias in his choice of political figures to vilify and not to vilify. All of his political targets were on what may be called the left, that is to say radical democrats like Pericles and his successors, whereas men like Nicias, Laches, Alcibiades, those implicated in the scandals of 415, and the oligarchs disfranchised after the coup d' état of 411—potential targets

²⁷ Even though Aristophanes' satire reveals his own intimate familiarity with, and some artistic dependence on these targets.

INTRODUCTION

at least as obvious as Pericles and Cleon—are entirely spared, and occasionally even defended. This bias cannot be satisfactorily explained as merely an automatic response to the political predominance of the left during Aristophanes' career, on the theory that political comedy tends to attack the powers that be whatever their political stripe, for these reasons: Aristophanes also mentions some political figures favorably, all of them opponents of leftists; he not only ridicules leftist policies but also champions rightist policies on their merits; and during periods when the leftists were in eclipse, he continues to attack them and to spare the currently ascendant rightists.²⁸

The partisan character of the criticism, advice, and advocacy expressed in Aristophanes' plays, and apparently in the political comedy of his rivals as well, supports the poets' frequently expressed claim to be serious advisers as well as comedians: "even comedy knows about what's right" (*Acharnians* 500); "let the prize go to him who gives the best advice to this city" (*Cratinus* 52). And there is evidence that such comic politics could indeed have an impact on Athenian public opinion. In addition to the *Frogs* decree and the prosecutions by Cleon mentioned above, there was the prosecution of Socrates in 399, which Plato attributes in large part to prejudices popularized by comedy;²⁹ a proposal to reduce the honoraria of comic poets, which Aristophanes attributes to the proposer's re-

²⁸ For example, he continues to attack Cleon in *Clouds*, during the truce won by Cleon's enemy Laches, and in *Peace*, when Cleon was dead and his opponent Nicias was predominant.

²⁹ See *Apology* 18b-19c, 23c-d.

INTRODUCTION

sentment at having been ridiculed;³⁰ and at least two well-attested decrees that somehow limited the scope of comic satire: the decree of Moryehides, in force from 440/39 until 437/6, during the politically divisive Samian War,³¹ and the decree of Syraeosius, in force from 415-c. 410, years that saw the scandals of the Mysteries and the Herms and the political and military disasters precipitated by the Sicilian Expedition.³² Beyond these cases we cannot trace the precise impact of comic politics, but it would be surprising if, for example, the drumbeat of comic abuse that preceded the destruction of the popular leaders Hyperbolus and Cleophon did not materially strengthen their enemies' hand. Political comedy, unconstrained by the agenda of deliberative debate, could thus serve as a kind of experimental polities, freely revisiting or previewing matters of public interest that had no other public outlet.

If comic poets reveled in the privilege of "frank speech" (*parrhesia*) that was so proud a hallmark of Athenian democracy, they nevertheless show self-restraint in those areas where they might offend the public or expose themselves to legal or political sanctions. After all, they had been authorized by a magistrate representing the people to perform in a major national festival, and they were competing for prizes that would be awarded by judges representing the people. As the pamphleteer known as the Old Oligarch points out (c. 425), in part to question the reality of the Athenians' vaunted *parrhesia*, "they do not allow

³⁰ See *Frogs* 367-368, where Schol. identifies the proposer as Archinus or (less likely) Agyrrhius.

³¹ See Schol. *Acharnians* 67.

³² See *Birds* 1297 with Schol.; Phrynicus fr. 27.

INTRODUCTION

comic ridicule and criticism of the demos, lest their reputation suffer, but they encourage this in the case of individuals ... For they are sure that the victim is generally not one of the demos or the crowd but a rich, well-born, or powerful person.”³³

Now Aristophanes does often criticize the shortcomings of the demos, but is always careful to blame them on bad leadership. He never criticizes the democratic constitution or the right of the demos to full sovereignty; he condemns both demagogic tyranny and elite oligarchy;³⁴ he does not foment class antagonism, as he accuses Cleon of doing; and he presents all his advice and criticisms as being in the best interests of the demos. Even in their abuse of individuals, comic poets avoid the *aporrheta* (“unspeakable allegations”) that would, if true, interfere with the victim’s right to participate in public life and so constitute actionable slander (except, of course, when such charges were unanswerable): they do not vilify acting magistrates or generals (though these could be abused as a class), charge people with murder, parent abuse, public debt, evasion of military duty, aspiration to tyranny, *asebeia* (offending the gods), shield throwing,³⁵ inheritance squandering, prostitution, foreign parentage.³⁶ Nor do they ridicule such popular figures as athletes or even mention such

³³ [Xenophon] *Constitution of the Athenians* 2.18; for the wording compare *Acharnians* 503 and 630-631.

³⁴ Cf. *Birds* 125-126, *Lysistrata* 577-578.

³⁵ For the unique case of Cleonymus see *Acharnians* 88 n.

³⁶ In each testable case, the individuals so abused were born near enough to 451 (when the citizenship law was enacted) that the charge was plausible and thus unlikely to be answered.

INTRODUCTION

sensitive figures as unmarried citizen women. Save for their more indecent language, the comic poets frame their advice and criticisms by the same rules of engagement as the orators.

Like the orators, then, the comic poets were elite voices who were allowed, indeed expected, to speak frankly and honestly in the service of, or at any rate not to the detriment of, the people, and who could be held accountable for abuse of that privilege. After all, general moralizing, the offering of advice, criticism of the status quo, and abuse of one's competitors were standard ingredients of all public speech in fifth-century Athens, and had a traditional place in the Greek poetic tradition as well, from Hesiod onward.³⁷ In this respect comic drama was a festive extension of political debate. By contrast, private writers like Thucydides, the Old Oligarch, and Plato, who share many of Aristophanes' qualms about radical democracy and its leaders, could afford to be less guarded in their criticisms, and are decidedly less constructive in advancing solutions.

The comic poets' perennial success with plays that sharply satirized the demos and its leaders, that urged policies that only a minority of voters were prepared to accept, and that occasionally provoked legal or legislative sanctions does, however, raise the question whether the members of the demos who attended the theater were representative of the demos as a whole. If so, the success of plays like *Knights* is surprising, as is the poets' refusal to cater to majority opinion. Lack of documentary evidence pre-

³⁷ In *Frogs* Aristophanes, like Plato, assumes that poets are teachers of the people and should be held accountable for the effects of their work.

INTRODUCTION

cludes a definitive answer, but on balance it seems unlikely that any subset of the politically active citizenry who shaped or enacted Athenian policy was significantly under-represented in theatrical audiences, or to put it another way, unlikely that theatrical audiences were dominated by disgruntled upperclass Athenians whose views were at odds with the majority of the executive demos.

Comic poets, orators, and litigators invariably treat their audiences as identical to the demos, but in neither case can this equation be literally true: just as not all members of the demos were present at a given Assembly meeting or court session, so the theatrical audiences included many who did not otherwise participate in democratic life. Thus the equation was only notionally true: official civic and festive assemblies were taken to represent the demos because the demos was in charge of them and because they represented the ideology, character, and authority of the democracy. But nowhere are we given to understand that a theatrical audience was in reality unrepresentative. For instance, if the audience of *Clouds* were largely composed of Cleon haters, we would expect the reproach at 587 “you elected him anyway” to be aimed rather at “those fools in the Assembly.” And it was of course the actual demos that took the advice Aristophanes offered in *Frogs*.

Plato, who as a private writer had no motive for adopting the notional stance toward the demos, also takes it for granted that theatrical audiences constituted a representative cross section of the Athenian populace and included the same members of the demos who otherwise constituted assemblies and juries.³⁸ By contrast with Aris-

³⁸ See for example *Gorgias* 502b-d, *Laws* 817c, 658a-d.

INTRODUCTION

tophanes, who often flatters his audience on their intelligence and discernment, Agathon in Plato's *Symposium* contrasts the company of his friends, "the few who have sense," with the theatrical audience, "the many who have no sense" (194b). And the charge in *Apology* is that the comic portrayal of Socrates created prejudice against him in the populace at large, including the jurors who heard his case.

Finally, the upperclass and conservative biases of Aristophanes and his rivals cannot by themselves be taken as evidence that their audiences largely shared these biases: orators and litigators, whose audiences did include the lower classes, often expressed the same sorts of biases, even when not championing conservative positions; and the New Comedy that flourished after the establishment of the *theorikon* subsidy largely depicts the life, and reflects the attitudes, of the upper classes. When Aristophanes is urging his views, attacking his victims, and defending himself to the demos, he does not sound like a man preaching to the converted; nor can we imagine him sparing Cleon and attacking Nieias even if his audience were composed entirely of Cleon's partisans.

It would thus appear that in their political moments the comic poets did commend to the demos, sitting among the other spectators, the views of their class, and did hope to persuade the demos to rethink or even change its mind about the way they were governing or about issues that had been decided but might be changed; to disard dangerous novelties; and to be more critical of its leaders. Nor was this effort as quixotic as we might imagine in long retrospect, since the comic poets were contributing to debates and divisions of opinion that were yet unresolved. Aristo-

INTRODUCTION

phanes' ongoing plea for a negotiated peace may have been a minority view at the time, but it was not a view entertained solely by Aristophanes nor an issue that was ever finally decided. As for Cleon, the people's discrepant responses in the theater and in the Assembly may well reflect real ambivalence: as Assemblymen the people wanted Cleon, and after Pylos they could hardly deny him a command, but as citizens they may have felt unhappy about giving him so much power; and for all we know *Knights* may have undermined his stature in ways not precisely measurable. The commendation for Aristophanes' advice in *Frogs* was the most salient, but surely not the only instance of political comedy affecting political life.

So perhaps the best explanation for the comic poets' conservative appeals is that they still retained some power: by urging rejection of radical novelties, the poets were trying to recall the demos to its past greatness in a period of political transition and evident decline, when the demos too must have been at least a bit nervous, for all its support of a Cleon. In addition, the soul of Aristophanic comedy was essentially popular: his hero(in)es and other sympathetic characters, always fictitious, exclusively represent ordinary or quiet people who in real life would have little or no power; he offers the city advice and criticism exclusively on their behalf; and he shows them winning out over individuals and groups that held power or celebrity. The comic vantage point is essentially that of the ordinary citizen looking into the arena of civic power and faulting those who dominate it, while they themselves, as the Old Oligarch noted, are righteously spared. The utopia constructed by a comic hero(ine) invariably appeals to the fantasies of the ordinary citizen.

INTRODUCTION

But our fascination with Aristophanes' politics should not blinker our view of his overall artistry. Even political comedy was much more than a mere platform for criticism and advice: the award of the first prize to *Knights* was not so much a referendum on Cleon as the recognition of a superior drama in which the quality of the poetry, music, dancing, costumes, slapstick, humor, and wit were all relevant criteria of judgment.

The Form and Style of Aristophanic Comedy

Fifth century tragedy and satyr drama have a relatively simple structure: a number of episodes (dialogue among characters) each followed by a choral ode (*stasimon*) performed by a chorus of 12-15 dancers, who have little or no interaction with the characters on stage. The chorus of Old Comedy, by contrast, had 24 dancers—a legacy of the *komos* (band of revellers) from which comedy (*komoidia* “song of the *komos*”) derives its name—who along with their leader (usually named) have a much more prominent role in the action, a role which moreover changes from play to play. To provide for its complex chorus-stage interactions, comedy developed an elaborate structural scheme that was highly formalized but flexible enough to allow for variation and novelty.³⁹ At the beginning of his career Aristophanes follows this scheme with little variation; by the time of *Lysistrata* he begins to show greater freedom in manipulating its elements; and by the early fourth century

³⁹ All of the elements of this structural scheme can be paralleled in the fragments of other comic poets.

INTRODUCTION

the choral elements are largely abandoned, comedy having already reached its Middle period.

The elements of the traditional scheme are these:⁴⁰

A *Prologue* in spoken iambic trimeters sometimes enlivened by a song, which warms up the audience, explains the initial situation (either in an expository speech or in dialogue), and sets the plot in motion.

The *Parodos* or entry of the Chorus, in a mixture of song (usually strophic) and recitative in "long-verse" tetrameters (iambic, trochaic, or anapaestic), which often end with a *pnigos* ("choker"), a series of dimeter verses not unlike a Gilbert and Sullivan patter song. In the Parodos the Chorus is introduced and characterized, engages in lively (often violent) interaction with the characters on stage, and after an easing of tension prepares for the next section, sometimes with an iambic trimeter scene.

The *Agon* is a formal debate between two contestants,⁴¹ with interjections by a third party and presided over by the Chorus Leader. By convention, the first contestant ultimately loses the debate. The Agon regularly takes the form of an epirrhematic syzygy: a song by the Chorus followed by a speech (*epirrhema*) in a tetrameter meter (the number of verses is almost always divisible by four), then a responding song and a speech by the other contestant in the same meter and with the same number of lines as the

⁴⁰ Whether or with what permutations Aristophanes followed these structural features in his lost domestic and mythological comedies cannot be determined.

⁴¹ In *Birds*, *Lysistrata*, and *Assemblywomen* we have less a debate than a news conference held by the hero(ine), with incredulous questions from an opponent.

INTRODUCTION

first; the structure is thus ABAB. In *Acharnians*, *Peace*, and *Women at the Thesmophoria* the Agon's epirrhematic structure is replaced by a debate in iambic trimeters. The Agon normally concludes the antagonistic phase of the Chorus' involvement in the plot, and settles the motive conflict in which the characters have been involved, but some plays (like *Knights*, *Clouds*, and *Frogs*) have more than one Agon.

The *Parabasis* (the "stepping forth" or self-revelation of the Chorus), during which no characters appear on stage and the plot of the play is not mentioned, consists of (1) a speech in tetrameters (normally anapaestic) delivered by the Chorus Leader *qua* Chorus Leader to the spectators, followed by (2) an epirrhematic syzygy in which the Chorus Leader speaks, and the Chorus sings, in character about some topic of interest to them. In (1) the Chorus Leader often speaks on behalf of the poet, praising his art, denouncing his enemies, and offering advice to the city. In (2) the speeches consist of sixteen verses, except for *Clouds*, *Wasps*, and *Frogs*, where there are twenty, and *Peace*, where there are no speeches at all. In some plays there is a second parabasis consisting only of the syzygy. In *Lysistrata*, whose Chorus is divided until late in the play, there is only a brief epirrhematic syzygy for each of the two Semichoruses.

A series of *Episodes* illustrating the hero(ine)'s success and/or the consequences of the debate, punctuated by choral songs, usually strophic and usually consisting of free-form abuse of individuals in the audience. These Episodes allowed the poet scope for revue-like scenes which do not advance the plot, which is often effectively concluded before the Parabasis, while in plays like *Clouds*, *Birds*, and

INTRODUCTION

Lysistrata the Episodes illustrate a plot that is not resolved until the end of the play.

The *Exodos* is the conclusion of the play, which has no fixed pattern (thus maximizing the poet's opportunity to spring surprises) but typically features feasting, wine, women (or boys), and song in a celebratory mode.

In its functional structure, an Aristophanic comedy typically depicts a character in the grip of an apparently intractable problem, usually one shared by a particular class of spectators: for example, misconceived warfare, bad political leaders, an unjust jury system, dangerous artistic or intellectual trends, turmoil in the family. This character, who becomes the play's hero, conceives of a fantastic but essentially plausible way to solve this problem and thus to achieve the sort of safety and success that everyone would envy—for him- or herself, family, city, or (as in *Peace* and *Lysistrata*) the whole Greek world. But before the hero succeeds he or she must face determined opposition from opposing characters and/or the Chorus, and overcome it by persuasion, guile, magic, or force.

Aristophanes' characters fall into two main categories: sympathetic and unsympathetic. The sympathetic characters—the hero and his or her supporters—are always fictitious creations embodying ideal civic types or representing idealized versions of ordinary, marginal, or powerless Athenians. The unsympathetic characters embody disapproved civic behavior (political, social, artistic, religious, or intellectual) and usually represent specific leaders or categories of leaders. The sympathetic characters typically advocate positions allegedly held by political or social minorities (e.g. women) or by ordinary, disempowered citizens (e.g. small farmers). But these are shown winning out

INTRODUCTION

against the unsympathetic characters, who represent the current social or political hegemony. Characters or choruses representing the demos as a whole are portrayed as initially sceptical or hostile to the sympathetic character(s), but in the end they are persuaded. Those who are responsible for the problem are exposed, then disgraced or expelled, and Athens is recalled to a sense of her true (traditional) ideals and thus renewed.⁴²

The language (or better, literary dialect) of tragedy and satyr drama is loftily "poetic" in both dialogue and choral lyric (which has a traditional Doric color); any approach to the topical or colloquial could be criticized as vulgarization, with which Aristophanes taxes Euripides in *Frogs*. By contrast, the basic linguistic register of Old Comedy (both characters and choruses) was urbane, colloquial Attic. In addition, the conventions of the genre allowed, and evidently encouraged, a strong admixture of other registers both higher (e.g. parody of tragedy and other serious poetry) and lower (e.g. imitation of vulgar speech) than the colloquial norm, together with any other elements that the poet cared to toss into the rich linguistic farrago. Very prominent are puns and other types of word play; novel coinages; rabelaisian compound words; long accumulations and enumerations; and metaphors verbal, visual, or both. To a significant degree, the invective, obscenity, and colloquial styles of Old Comedy preserve the ethos of iambic poetry, which had flourished in the archaic period, and elaborate the carnivalesque festivity of the fertility cults,

⁴² *Clouds*, with its misguided and unsuccessful "hero" Strepsiades, is the exception to this pattern, and that may well have contributed to its failure in competition.

INTRODUCTION

particularly those of Demeter and Dionysus. Old Comedy also features the open (though grotesquely stylized) display of human sexual, excremental, and gustatory functions. In the classical period, iambus, comedy, and the fertility cults were the only permissible public outlets for this sort of language and display.

The rough, abusive language and uninhibited action of Old Comedy may strike some readers as being shockingly crude, sexist, homophobic, xenophobic, or the like. But we should bear in mind (1) that Aristophanes was writing not for us but for contemporaries living in a society at once very sophisticated and very different from our own, and (2) that outrageousness was a traditional ingredient of Old Comedy and one fully in keeping with comedy's tendency to expose, deflate, and provoke. Thus nothing that we hear or see in an Aristophanic comedy can automatically be assumed to reflect the norms and behavior of the average, or indeed any, Athenian. In my translation I have therefore made no attempt to spare the modern reader by censoring or circumventing potentially disturbing material; instead I have tried to render each of Aristophanes' linguistic registers by using the nearest English equivalent.

Production

The principal occasions for the production of comedy, as of tragedy and satyr drama, were the Dionysiac festivals of the Lenaea (January or February) and the City, or Greater Dionysia (March or April). At both festivals the dramatic competitions were held in the Theater of Dionysus on the south slope of the Acropolis, but we also hear of a special Lenaeon theater (location unknown). Normally

INTRODUCTION

five comic poets competed at each festival, each with a single play, though during at least some of the Peloponnesian War the number of competitors may have been reduced to three.

Comedy, tragedy, and satyr drama were performed in the same theater and perhaps on the same day (if that is the import of *Birds* 786-789), but the requirements of comedy were more elaborate and quite various, suggesting that the performance areas could be rapidly and flexibly configured both during and between plays.

The chorus performed on a large circular *orchestra*, or dance floor, surrounded on three sides by the audience; the chorus entered and left the *orchestra* by walkways called *parodoi* by modern scholars but *eisodoi* by Aristophanes. Behind the *orchestra* and approached by a few steps was a slightly raised stage, where the actors performed. Behind the stage was a two story building called the *skene* ("tent," from which our word "scene"). It had two or three doors at stage level, windows at the second story, and a roof on which actors could appear. The variety of form and decor that we find in the comedies suggests that the *skene* was a temporary modular structure of wood. On the roof of the *skene* was a crane called the *mechane* ("machine"), on which actors could fly above the stage (as gods, for example, whence the Latin expression *deus ex machina*, "god from the machine"). Another piece of permanent equipment was a wheeled platform called the *eccyclema* ("device for rolling out"), on which actors and scenery could be wheeled onstage from the *skene* to reveal "interior" action. A painted or otherwise decorated plywood facade could be attached to the *skene* if a play (or scene) required it, and movable props (of which comedy used a great many) and

INTRODUCTION

other scenery were used as needed. Since plays were performed in daylight in a large outdoor amphitheater, all entrances and exits of performers and objects took place in full view of the spectators. All in all, more demand was made on the spectators' imagination than in modern illusionistic theater, so that performers must often tell the spectators what they are supposed to see.

The actors wore masks that covered the entire head. These were generic (young man, old woman, etc.), but in comedy they might occasionally be special, like a portrait mask of a prominent citizen (Socrates may well have been so caricatured in *Clouds*, for example). The costumes of tragic actors were grand, as befitted personages from heroic myth; comic costumes were contemporary and generically suited to the characters except that, wherever possible, they accommodated the traditional features of padded stomach and rump and (for men) the *phallos*, made of leather, either dangling or erect as appropriate, and circumcised in the case of outlandish barbarians.⁴³ All dramatic roles were played by men; the "naked" women who often appear were men wearing body stockings to which false breasts and genitalia were attached. The city supplied an equal number of actors to each competing poet, probably three, and these actors played all the speaking roles. In *Birds*, for example, there are 22 speaking roles, but the text's entrances and exits are so arranged that three actors can play them all. Some plays (like *Lysistrata*)

⁴³ The phallus, in addition to being a traditional element of comic and satyric costumes, symbolized fertility and masculine power, and it was especially associated with the worship of Dionysus.

INTRODUCTION

do, however, require a fourth (or even a fifth) actor in small roles. Perhaps in given years the allotment changed, or novices were periodically allowed to take small parts, or poets or producers could add extra actors at their own expense. During Aristophanes' career, the actors (unlike the chorus) were professionals; at the Lenaean (though not at the Dionysia) they competed for a separate prize (Best Leading Actor, or *protagonist*).

That all female characters, from tragic heroines to the "naked women" of comedy, were played by men does not mean that Athenian drama was a drag show nor tell against the possibility that these portrayals of women were intended to be believable. After all, Shakespeare's women were also played by men (before audiences that included women), but no one finds them especially untrue to life: like the female characters of Athenian drama, they are now played by female actors without any need of adjustment. If male portrayal of females was not simply an Athenian theatrical convention but a drag show for men, we would expect to find the dramatists (especially the comic poets) calling attention to its artificiality. But there are no examples of this: male and female characters are at all times understood to be respectively men and women, and every character's gender was always obvious at least from the mask: pale for women, dark for men. Finally, the convention by which men played women's roles was less a strain on the imagination in the theater of Dionysus than it would be in today's theatrical media: the wearing of masks, together with the huge amphitheater setting, put a premium on the actor's voice and on broad, stylized gestures.

In the orchestra was a chorus of 24 men, amateurs recruited by the *choregos*, who sang and danced to the ae-

INTRODUCTION

companiment of an *aulos*, a wind instrument that had two recorder-like pipes played simultaneously by a specially costumed player; and there could be other instruments as well. Like the actors, members of the chorus wore masks and costumes appropriate to their dramatic identity. There could be dialogue between the Chorus Leader and the actors on stage, but the chorus as a whole only sings and dances.⁴⁴ The choral songs of comedy were in music and language usually in a popular style, though serious styles were often parodied, and the dancing was expressive, adding a visual dimension to the words and music.

The History of the Text

The earliest text of a play of Aristophanes, being made not for readers or theater companies but for those who would perform it at a single festival, included only the words of the script; there were no lists of *dramatis personae*, notes, stage directions, or even assignments of lines to speakers. All performance aspects of a play had to be inferred from the script, so that editors ancient and modern differ to some degree in reconstructing them. The scripts themselves, as in all texts duplicated in handwritten copies, no doubt contained errors and omissions, and these inevitably multiplied in subsequent copies. In choosing among the readings in available manuscripts, and in emending the text where no manuscript reading seems right, editors differ in their restoration of the hypothetical original. Although some information about ancient copies

⁴⁴ There was no ancient counterpart to the “choral speaking” often heard in modern performances of Greek drama.

INTRODUCTION

of the text survives indirectly—on a few papyri, through quotations in other authors, and in exegetical scholarship of the sort preserved in scholia (marginal annotations in manuscripts of the text)—our earliest copy of the text itself dates only from c. A.D. 950.

Very few copies of Old Comic texts circulated in the fourth century BC. Old Comedy was used as a source by historians like Theopompus, and from c. 335 Aristotle and other scholars of the Peripatos (e.g. Dicaearchus) did research on drama using official archival records and texts. Early in the third century Ptolemy I commissioned the collection of all classical Greek authors still extant, including the Old Comic dramatists, for deposit in the Library attached to the Museum in Alexandria. There scholars began the process of cataloguing comic texts and writing historical, literary, and exegetical studies of them. Principal among these scholars are Callimachus, Lycophron, Eratosthenes, Machon, and Dionysiades of Mallos.

Early in the second century, Aristophanes of Byzantium produced the first critical edition of his namesake's plays, including the first colometry of the lyric passages. His text became the vulgate as well as the standard Alexandrian text; all our copies descend ultimately from it. The first learned commentaries on this text were written by Callistratus and Euphronius for some of the plays; Aristarchus of Samothrace wrote the first major commentary, treating at least eight, and possibly all eleven of our extant plays.⁴⁵

⁴⁵ Beyond our eleven plays, only three are known to have been commented on in antiquity (*Danaids*, *Merchant Ships*, and *Storks*).

INTRODUCTION

At about the same time, scholars in the Library at Pergamum in Mysia also worked on Aristophanes (Crates of Mallos is the principal name), but very little of their work was absorbed by our tradition. Around the time of Augustus, Didymus of Alexandria compiled a variorum commentary that both collected a large amount of previous scholarship on comedy and added a considerable amount of new, particularly historical, information from a broad range of sources. Probably at the same time, Heliodorus and then Hephaestion reworked the lyrics; their systems superseded the Alexandrian colometry and were inherited by the medieval tradition.

Over the next three centuries, and especially during the Atticist revival of the second century, the plays of Aristophanes, Cratinus, and Eupolis were still widely read, and Didymus' commentary was excerpted and recompiled by Symmachus, Phaeinus, and perhaps others. Around A.D. 400, probably as a result of the suitability of the new commentaries for use in schools, our eleven extant plays became canonical, while all the rest of Old Comedy was gradually lost through neglect or as a result of the anti-pagan extremism of the period c. 650-850. By stages no longer precisely traceable, abridged and often dislocated versions of these commentaries, infused with grammatical and rhetorical matter from Byzantine schoolrooms, found their way into the margins of our medieval manuscripts and into reference works like the tenth century *Suda*. Meanwhile the text itself, protected from irremediable corruption by the learned commentaries and by its rela-

INTRODUCTION

tively restricted circulation in late antiquity,⁴⁶ survived to be copied and studied by scholars of the ninth century renaissance, in particular Photius and Arethas. Whether only one or more than one copy of a given play survived into their era cannot be determined with assurance.

We possess some three hundred manuscripts of Aristophanes dating from the tenth to the sixteenth century, most containing only the Byzantine triad of (in numerical order) *Wealth*, *Clouds*, and *Frogs*, with *Knights* the next best attested (31 manuscripts); at the other extreme are *Peace* (ten, only one complete), *Lysistrata* (eight, only one complete), *Assemblywomen* (seven), and *Women at the Thesmophoria* (one). Only two manuscripts, R (c. 950) and V (11th-12th c.), precede and thus are unaffected by the editorial interventions and conjectural activity of the scholars of the Palaeologan period (1261-1453), principally Maximus Planudes (c. 1255-1305), Manuel Moschopoulos (c. 1265-1316), Thomas Magister (c. 1275-c. 1350), and Demetrius Triclinius (c. 1280-c. 1335). Of these, Triclinius most heavily influenced the subsequent tradition: he made full-scale editions of eight, perhaps nine, of the plays (omitting *Lysistrata* and *Women at the Thesmophoria*); compiled his own massive corpus of scholia (including some ancient material otherwise unattested); and extensively emended the texts, especially the lyrics.

R is the only manuscript containing all eleven plays complete; V contains seven plays complete. Both R and V

⁴⁶ The some 35 papyrus fragments of Aristophanes that we possess reveal no substantial difference in quality between the ancient and the medieval text.

INTRODUCTION

carry copious scholia derived from a common source, but those in V are fuller and more accurately preserved. The relative value of R and V for constituting the text varies from play to play. In addition to R and V, the Suda is an important early witness: it contains a great many quotations of Aristophanes' plays from lost pre-Palaeologan manuscripts and sometimes preserves readings unattested elsewhere.⁴⁷ Of the remaining significant manuscripts, none equals R and V in value, but collectively they provide a check on R in the four plays missing in V; often help us decide the inherited reading where RV are divided; and sometimes (singly or in groups) preserve the truth when both R and V are in error.

Since the transmission of the Aristophanic corpus was "open," with scribes often using more than one exemplar and drawing variants from sources different from their exemplar(s), any manuscript or group of manuscripts may in a given case preserve a good reading, and manuscripts may change their affiliations and thus their relative value from play to play, or even within a play. Therefore nothing that is said about the relative value of, or the relationship between the manuscripts in any one play of Aristophanes is necessarily valid for the same manuscripts in another play. Accordingly, in this edition the transmission of each play is separately described.

The first printed edition of Aristophanes was an Aldine (Venice, 1498), edited by Marcus Musurus and containing nine plays, the texts drawn from Triclinian manuscripts,

⁴⁷ The standard edition of the Suda is by Ada Adler (Leipzig, 1928-1938).

INTRODUCTION

and the scholia (which formed the basis of all editions of the scholia until the late nineteenth century) mostly from the fourteenth-century manuscript E. The remaining two plays, *Lysistrata* and *Women at the Thesmophoria*, were published in a Juntine edition (Florence, 1515) when R, the only manuscript to preserve them both intact, was rediscovered in Urbino by Euphrosynus Boninus, who used it as printer's copy for the edition. A second Juntine edition (Florence, 1525) restored, again from R, the missing lines of *Peace* (948-1011). Subsequently R again disappeared from circulation until the late eighteenth century. The first editor to print all eleven plays together was Cratander (Basle, 1532).

Thereafter no major improvements were made to the text until the edition by L. Küster (Amsterdam, 1710), who used the Suda, which he also edited, and incorporated important conjectures by Richard Bentley.⁴⁸ The edition by R. P. F. Brumek (Strasbourg, 1783) incorporated the Paris manuscripts A, B, and C, and that of P. Invernizi (Leipzig, 1794) first incorporated R. The edition by I. Becker (London, 1829) first systematically based the text on R and V. Of the subsequent nineteenth-century editions, the most important are those by W. Dindorf, A. Meineke, T. Kock, and A. von Velsen, who provided the first accurate collations of the principal manuscripts.

⁴⁸ Bentley's conjectures were entered in his copy of the Gelenius edition (Basle, 1547), now in the British Library (676. h. 13). They were first published in full by G. Burges in *Classical Journal* 11-14 (1815-1816), but should be republished, since Burges' report contains many errors and omissions.

INTRODUCTION

Modern editions are cited in the introductions to each play.

Editorial Principles

For the special conditions affecting an editor of Aristophanes' plays, I refer the reader to the preceding discussion of the history of the text.

The present text is my own. For the most part I have relied on previous editions for manuscript readings, but in cases where previous editors differ in their reports, or where I or other editors suspect a textual problem, I have consulted my own microfilm copies of the relevant manuscripts.

Since this is a reader's text with facing translation, I have tried to make it continuously readable: where the text is lacunose but the meaning of the missing line(s) is clear enough in context, I print a suitable supplement in angle brackets and translate it, and where the text is irrecoverably corrupt, I print and translate a conjecture that answers the requirements of sense and style; only if no plausible conjecture can be found do I enclose corrupt text in daggers (*obeli*).

The notes to the text are not a critical apparatus, but alert the reader only to textual problems, variants, or conjectures that significantly affect the interpretation (and therefore the translation) of the Greek, and to conjectures that have not been published or adopted before. In describing the transmission of individual plays, I do not present a full analysis but only what the reader needs to grasp the essentials.

INTRODUCTION

Two features of this edition break with usual practice: lines which I assign to the Chorus Leader in the translation are so assigned in the Greek text as well; and in the translation, sung passages are indented and follow the lineation of the Greek.

SELECT BIBLIOGRAPHY

Complete Critical Editions of Aristophanes

- Blaydes, F. H. M., ed. *Aristophanis Comoediae*. Halle, 1880–1893.
- Cantarella, R., ed. *Aristofane, le Commedie*. Milan, 1949–1964.
- Coulon, V., ed. and H. van Daele, transl. *Aristophane*. Paris, 1923–1930.
- Hall, F. W., and W. M. Geldart, eds. *Aristophanis Comoediae*. Oxford, 1900–1901.
- Rogers, B. B., ed. and transl. *The Acharnians, etc. of Aristophanes*. London, 1902–1916.
- Sommerstein, A. H., ed. and transl. *The Comedies of Aristophanes*. Warminster, 1980—.

Aristophanic Fragments

- Austin, C., ed. *Comicorum Graecorum Fragmenta in Papyris Reperta*. Berlin and New York, 1973.
- Demianczuk, I., ed. *Supplementum Comicum*. Krakow, 1912.
- Edmonds, J. M., ed. and transl. *The Fragments of Attic Comedy*. Leiden, 1957–1961.

BIBLIOGRAPHY

- Kassel, R., and C. Austin, eds. *Poetae Comici Graeci*. Berlin and New York, 1983—.
- Kock, T., ed. *Comicorum Atticorum Fragmenta*. Leipzig, 1880–1888.
- Meineke, A., ed. *Fragmenta Comicorum Graecorum*. Berlin, 1839–1857.

Scholia

- Dübner, F., ed. *Scholia Graeca in Aristophanem*. Paris, 1842.
- Koster, W. J. W., et al., eds. *Scholia in Aristophanem*. Groningen and Amsterdam, 1960—.
- Zuntz, G. *Die Aristophanes-Scholien der Papyri*, 2nd ed. Berlin, 1975.

Concordances

- Dunbar, A. *A Complete Concordance for the Comedies and Fragments of Aristophanes* (Oxford, 1883), rev. B. Marzullo. Hildesheim, 1973.
- Holden, H. A. *Onomasticon Aristophanum*, 2nd ed. Cambridge, 1902.
- Todd, O. J. *Index Aristophaneus*. Cambridge, Mass., 1932.

General Works

- Bowie, A. M. *Aristophanes: Myth, Ritual and Comedy*. Cambridge, 1993.
- Cartledge, P. A. *Aristophanes and His Theatre of the Absurd*. Bristol, 1990.

BIBLIOGRAPHY

- de Ste. Croix, G. E. M. *The Origins of the Peloponnesian War*, Appendix XXIX. London, 1972.
- Ehrenberg, V. *The People of Aristophanes*, 2nd ed. Oxford, 1951.
- K. J. Dover, *Aristophanic Comedy*. Berkeley and Los Angeles, 1972.
- Gelzer, T. *Aristophanes der Komiker*, in Pauly-Wissowa, Supplementband XII, columns 1391–1570. Munich, 1970.
- Lind, H. *Der Gerber Kleon in den "Rittern" des Aristophanes. Studien zur Demagogenkomödie*. Studien zur klassischen Philologie 51. Frankfurt am Main, 1990.
- MacDowell, D. M. *Aristophanes and Athens*. Oxford, 1995.
- Mastromarco, G. *Introduzione a Aristofane*. Rome and Bari, 1994.
- Newiger, H.-J. *Metapher und Allegorie. Studien zu Aristophanes*. Munich, 1957.
- Reckford, K. J. *Aristophanes' Old-and-New Comedy*. Chapel Hill, 1987.
- Schmid, W. "Aristophanes," in *Geschichte der griechischen Literatur*, vol. IV.1, pp.174- 470. Munich, 1946.
- Whitman, C. H. *Aristophanes and the Comic Hero*. Cambridge, Mass., 1964.

Theater and Production

- Csapo, E., and W. J. Slater, *The Context of Ancient Drama*. Ann Arbor, 1995.
- Geissler, P. *Chronologie der altattische Komödie*, 2nd ed. Dublin and Zürich, 1969.

BIBLIOGRAPHY

- Green, J. R. "Theatre Production: 1971–1986," *Lustrum* 31 (1989): 7–95.
- "On Seeing and Depicting the Theatre in Classical Athens," *Greek, Roman, and Byzantine Studies* 32 (1991): 15–50.
- *Theatre in Ancient Greek Society*. London and New York, 1994.
- Pickard-Cambridge, A. W. *The Dramatic Festivals of Athens*, 2nd ed., rev. J. Gould and D. M. Lewis. Oxford, 1988.
- Russo, C. F. *Aristophanes, an Author for the Stage*, transl. K. Wren. London, 1994.
- Simon, E. *The Ancient Theatre*, transl. C. E. Vafopoulos-Richardson. London, 1982.
- Stone, L. M. *Costume in Aristophanic Comedy*. New York, 1984.
- Taplin, O. *Comic Angels and Other Approaches to Greek Drama through Vase-Paintings*. Oxford, 1993.
- Webster, T. B. L. *Monuments Illustrating Old and Middle Comedy*, 3rd ed., rev. J. R. Green. *Bulletin of the Institute for Classical Studies Supplement* 39; London, 1978.

Dramatic Form

- Gelzer, T. *Der epirrhematische Agon bei Aristophanes*. Munich, 1960.
- "Feste Strukturen in der Komödie des Aristophanes," in *Aristophane, Entretiens sur l'Antiquité Classique*, vol. XXXVIII, edd. J. M. Bremer and E. W. Handley. Fondation Hardt, Geneva, 1993, pp. 51–96.
- Händel, P. *Formen und Darstellungsweisen in der aristophanischen Komödie*. Heidelberg, 1963.

BIBLIOGRAPHY

- Horn, W. *Gebet und Gebetsparodie in den Komödien des Aristophanes*. Nürnberg, 1970.
- Hubbard, T. K. *The Mask of Comedy: Aristophanes and the Intertextual Parabasis*. Ithaca, 1991.
- Kleinknecht, H. *Die Gebetsparodie in der Antike*. Stuttgart and Berlin, 1937.
- Sifakis, G. M. *Parabasis and Animal Choruses*. London, 1971.
- “The Structure of Aristophanic Comedy,” *Journal of Hellenic Studies* 112 (1992): 123- 142.
- Zimmermann, B. *Untersuchungen zur Form und dramatischen Technik der aristophanischen Komödien*. Königstein and Frankfurt, 1984-1987.

Language and Style

- Dover, K. J. “The Style of Aristophanes,” in *Greek and the Greeks*, pp. 224-236. Oxford, 1987.
- “Language and Character in Aristophanes,” ibid., pp. 237-248.
- Henderson, J. *The Maculate Muse: Obscene Language in Attic Comedy*, 2nd ed. Oxford, 1991.
- López Eire, A. *La lengua coloquial de la comedia aristofánica*. Murcia, 1996.
- Olson, S. D. “Names and Naming in Aristophanic Comedy,” *Classical Quarterly* 42 (1992): 304-319.
- Rau, P. *Paratragodia. Untersuchung einer komischen Form des Aristophanes*. Munich, 1967.
- Taillardat, J. *Les Images d’Aristophane*, 2nd ed. Paris, 1965.

BIBLIOGRAPHY

Meter

- Dale, A. M. *The Lyric Metres of Greek Drama*, 2nd ed.
Cambridge, 1968.
- Parker, L. P. E. *The Songs of Aristophanes*. Oxford, 1997.
- West, M. L. *Greek Metre*. Oxford, 1982.
- White, J. W. *The Verse of Greek Comedy*. London, 1912.
- Wilamowitz-Moellendorff, U. von. *Griechische Verskunst*.
Berlin, 1921.
- Zimmermann: see under Dramatic Form above.

Textual Transmission

- Dover, K. J. "Explorations in the History of the Text of Aristophanes," in *The Greeks and Their Legacy* (Oxford, 1988), pp. 223-265.
- Dunbar, N. *Aristophanes Birds* (Oxford, 1995), pp. 31-51.
- Henderson, J. *Aristophanes Lysistrata* (Oxford 1987), pp. lvi-lxix.
- Kassel, R. "Aus der Arbeit an den *Poetae Comici Graeci*," *Zeitschrift für Papyrologie und Epigraphik* 27 (1977): 54-94 and 32 (1978): 23-33.
- Kraus, W., ed. *Testimonia Aristophanica cum Scholiorum Lectionibus*. Vienna 1931.
- White, J. W. "The Manuscripts of Aristophanes," *Classical Philology* 1 (1906): 1-20, 255- 278.

Bibliographical Aids

Periodic reports on Aristophanic scholarship appeared in *Bursians Jahresbericht über die Fortschritte der klassischen*

BIBLIOGRAPHY

chen Altertumswissenschaft from 1877–1939; thereafter see the following:

- Dover, K. J. "Aristophanes 1938–1955," *Lustrum* 2 (1957): 52–112.
- "Greek Comedy," in *Fifty Years (and Twelve) of Classical Scholarship* (Oxford, 1968), pp. 123–158.
- Gelzer, T. "Hinweise auf einige neuere Bücher zu Aristophanes," *Museum Helveticum* 21 (1964): 103–106.
- Komornicka, A. M. "Aristofane negli ultimi decenni," *Cultura e Scuola* 23 (1967): 37–42.
- Kraus, W. "Griechische Komödie: Alte Komödie und Epicharm," *Anzeiger für die Altertumswissenschaft* 24 (1971), columns 161–80.
- Murphy, C. T. "A Survey of Recent Work on Aristophanes and Old Comedy (1957–1967)," *Classical World* 65 (1972): 261–273.
- Storey, I. C. "Old Comedy 1975–1984," *Echos du Monde Classique* 31 (1987): 1–46.
- "Δέκατον μὲν ἔτος τόδι": Old Comedy 1982–1991," *Antichthon* 26 (1992): 1–29.
- Zimmermann, B. "Griechische Komödie," *Anzeiger für die Altertumswissenschaft* 45 (1992), columns 161–184; and 47 (1994), columns 1–18.

Current listings can be found in the periodicals *Dioniso*, *Gnomon*, and *L'Année Philologique*.

ACHARNIANS

INTRODUCTORY NOTE

Acharnians, Aristophanes' third (and first extant) play, was produced by Callistratus at the Lenaea of 425 B.C. and won the first prize; Cratinus was second with *Stormtossed* and Eupolis third with *New Moons*. The war against the Peloponnesians and the Boeotians, begun nearly six years earlier on Pericles' assurance that the Athenians would quickly prevail, was effectively stalemated. During these years, the Athenian countryside had been devastated by annual invasions and its residents forced to take refuge within the city walls;¹ a debilitating plague had struck in 430 and was not yet in remission; and the Athenian financial reserves had run out by 428, so that the cost of the war was becoming an increasingly heavy burden on citizens and allies alike. At least some Athenians had begun to question the rationale for continued war. Nevertheless, a new breed of populist politicians, foremost among whom was Aristophanes' fellow demesman Cleon, successfully championed a more aggressive version of the Periclean policy, playing on the Athenians' pride and desire for revenge and questioning the patriotism of anyone inclined toward a negotiated peace.

¹ See Thucydides' poignant description of the evacuation (2.16).

ACHARNIANS

The hero of *Acharnians*, an ordinary countryman who calls himself Dicaeopolis, embodies (as his name suggests) "what is right for the polis" on the question of the war. Being unable even to raise the subject of peace in the Assembly, Dicaeopolis secures a private truce for himself and his family and refuses to share its magical blessings with anyone except for a young bride, "since she's a woman and does not deserve to suffer from the war" (1062). Dicaeopolis' truce enables him to return to his farm, to trade freely with enemy states, and to enjoy the wholesome pleasures of good food, drink, and sex, which the war has disrupted for everyone else. In the end, Dicaeopolis wins the national drinking contest, while General Lamachus suffers ignominious wounds in a wintry action against Boeotian raiders.

To a large extent the play condemns the war simply by displaying the comforts and benefits that come to Dicaeopolis as a result of his truce and by contrasting these with the hardships and dangers faced by Lamachus. But there is more. In the prologue, the apathy of the Assembly and the arrogance of its officials are sharply criticized; in his confrontation with Lamachus, Dicaeopolis (rather like Achilles in *Iliad* 1) contrasts the hard work done by the rank and file with the profits enjoyed by commanders and politicians; and in Dicaeopolis' defence speech to the Acharnians (497 ff.) we are given arguments that are amusing, to be sure, but nonetheless trenchantly critical and clearly intended to be taken to heart.² An unusual feature of this speech is the poet's overt self-identification with his

² In its essentials, Dicaeopolis' speech jibes with Thucydides' account of the steps leading to war; cf. especially Th. 1.67, 139.

ARISTOPHANES

hero, referring to his own denunciation by Cleon for “slander[ing] the city in the presence of foreigners” at the previous year’s Dionysia (in *Babylonians*) and for being of non-Athenian birth.³ In the parabasis the poet stresses the themes of freedom of speech and the value of listening even to unpopular views by boasting of his own courage in telling the Athenians unpleasant but important truths: for this he deserves not abuse but rich rewards (628 ff.).⁴

Dicaeopolis’ confrontation with the Acharnians (lines 204-625) is modelled on Euripides’ lost tragedy *Telephus* (produced in 438). Its hero, the son of Heracles and Auge, had become king of Mysia in the Troad and son-in-law of Priam. When the Greek expedition against Troy mistakenly attacked Mysia, Telephus was wounded by Achilles and then informed by an oracle that his wound could be healed only by its inflictor. So much Telephus probably explained in a prologue speech. As the action begins, Telephus is on his way to Argos, disguised as a Mysian beggar, to look for Achilles. In a speech he defends himself and the Mysians by arguing that the Greeks would have acted the same way had they suffered an unprovoked attack. He probably also questioned the Greeks’ motive for the war against Troy (Paris’ abduction of Helen) and urged them to consider matters from the Trojan/Mysian perspective.

³ Whether we should understand “the poet” as indicating the producer Callistratus or the author Aristophanes has long been debated, but the details of Aristophanes’ references to Cleon in this and subsequent plays suggest that it was the author whom Cleon had prosecuted for *Babylonians* (though Cleon may have attacked Callistratus too).

⁴ Compare the attitude of Plato’s Socrates (*Apology* 35a-37a).

ACHARNIANS

The Greeks' reaction to Telephus' speech is hostile, though perhaps not unanimously so, for in several fragments Agamemnon and Menelaus argue about continuing the war. When Telephus' disguise is exposed and he is threatened with death, he takes refuge at an altar, with the baby Orestes as hostage, and convinces the Greeks that he too is in fact a Greek. Achilles arrives and agrees to cure Telephus' wound. In response to another oracle, which says that the Greeks can take Troy only if a Greek leads them, Telephus agrees to guide the Greeks to Troy.

Like Telephus, Dicaeopolis disguises himself in rags, pleads his cause before a hostile audience, and takes a hostage; and his argument against the Athenians' continuing the war against Sparta resembles Telephus' argument against the Greeks' continuing the war against the Mysians. Moreover, behind the comic hero Dicaeopolis-Telephus we are invited to see Aristophanes himself, who had been accused of treason and foreign birth by Cleon, defending his standing as an authentic and loyal Athenian (cf. esp. 366-82, 497-556, 628-64).⁵

Through this extensive usurpation of *Telephus* Aristophanes borrows the authority of tragedy, creates a play within a play, and constructs a complex layering of disguises that work on several levels simultaneously (*Telephus* vs. Greeks ~ Dicaeopolis vs. Acharnians ~ Aristophanes vs. Athenians). He also calls attention to what he is up to as a playwright, thus educating the spectators about the nature of theatrical illusion and persuasion generally. Further, by using the spectators themselves to represent

⁵ In *Women at the Thesmophoria* (produced in 411) Aristophanes would again parody *Telephus* extensively (lines 466-764).

ARISTOPHANES

the Assembly and identifying his own case with that of his hero, Aristophanes establishes a connection between theatrical and political persuasion. In these ways Aristophanes, as dramatist and citizen, at once challenges the spectators to engage critically and reflectively with the theatrical event in which they are participants and invites them to be just as reflective and critical as assemblymen, when they must judge the arguments of a Cleon.

A salient feature of Aristophanic paratragedy is its incorporation (by quotation and pastiche) of tragic diction and style, whose archaic and elevated tone contrasts markedly with the colloquial registers of comic speech. I have tried to reproduce this feature by rendering paratragic lines in grandiloquent English.

Text

Two papyri preserve fragments of *Acharnians*.⁶ There are ten independent medieval manuscripts, all descended from a common ancestor (*z*), which divide into two main families, one represented by *R* and the other by the ancestor of the other nine (*y*). From *y* descend two subfamilies, one represented by *AΓE* (*a*) and the other by *Vp3* and the Triclinian manuscripts *Vp2 H L Vv17* and *B (j)*. In addition, many of the Suda's quotations of the play were drawn from a text or texts related to but distinct from *z*, and still another relative of *z* furnished the corrections found in *Γ* and *E*.

⁶ *PBerlin.* 13231 + 21201/2 (V-VI) partially preserves lines 593-975 and *PMich.* inv. 5607a (IV) preserves lines 446-55 and 474-94. Another papyrus, *POxy.* 6.856 (III), contains fragmentary scholia on lines 108-671.

ACHARNIANS

Sigla

R	Ravennas 429 (c. 950)
S	readings found in the Suda
A	Parisinus Regius 2712 (c. 1300)
Γ	Laurentianus 31.15 (c. 1325)
E	Estensis a.U.5.10 (XIV-XVin)
Vp3	Vaticanus Palatinus 128 (XV)
Vp2	Vaticanus Palatinus Graecus 67 (XV)
H	Havniensis 1980 (XV)
L	Holkhamensis 1980 (1400-1430)
Vv17	Vaticanus Graecus 2181 (XIVex)
B	Parisinus Graecus 2715 (XV)
z	the archetype of Ry
y	the hyparchetype of aj
j	the hyparchetype of Vp3t
a	the hyparchetype of ΑΓΕ
t	Triclinian manuscripts (Vp2 H L Vv17 B)

Annotated Editions

- F. H. M. Blaydes (Halle 1887).
J. van Leeuwen (Leiden 1901).
W. J. M. Starkie (London 1909), with English translation.
B. B. Rogers (London 1910), with English translation.
R. T. Elliott (Oxford 1914).
A. H. Sommerstein (Warminster 1980), with English translation.
P. Thiercy (Montpellier 1988), with French translation.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΙΚΑΙΟΝΟΔΙΣ	ΚΩΦΑ ΠΡΟΣΩΠΑ
ΚΗΡΥΞ	ΠΡΤΤΑΝΕΙΣ
ΑΜΦΙΘΕΟΣ	ΕΚΚΛΗΣΙΑΣΤΑΙ
ΠΡΕΣΒΕΤΤΗΣ	ΤΟΞΟΤΑΙ
ΨΕΤΔΑΡΤΑΒΑΣ	ΠΡΕΣΒΕΙΣ
ΘΕΩΡΟΣ	ΕΤΝΟΤΧΟΙ δύο
ΘΤΡΑΤΗΡ Δικαιοπόλιδος	ΟΔΟΜΑΝΤΩΝ στρατός
ΘΥΡΑΙΩΝ Εύρυπίδου	ΞΑΝΘΙΑΣ καὶ ἄλλοι οὐκέται Δικαιοπόλιδος
ΕΤΡΙΠΗΔΗΣ	ΓΤΝΗ Δικαιοπόλιδος
ΛΑΜΑΧΟΣ	ΠΑΙΔΙΑ Δικαιοπόλιδος
ΜΕΓΑΡΕΤΣ	ΛΟΧΙΤΑΙ Λαμάχον
ΚΟΡΗ Α	ΙΣΜΗΝΙΑΣ
ΚΟΡΗ Β	ΑΤΛΙΤΤΑΙ Θηβαῖοι
ΣΤΚΟΦΑΝΤΗΣ	ΝΥΜΦΕΤΤΡΙΑ
ΘΗΒΑΙΟΣ	ΟΡΧΗΣΤΡΙΔΕΣ δύο
ΝΙΚΑΡΧΟΣ	
ΟΙΚΕΤΗΣ Λαμάχον	
ΔΙΡΚΕΤΗΣ	
ΠΑΡΑΝΤΜΦΟΣ	
ΑΓΓΕΛΟΣ Α	
ΑΓΓΕΛΟΣ Β	
ΑΓΓΕΛΟΣ Γ	

ΧΟΡΟΣ Ἀχαρίσιον

DRAMATIS PERSONAE

DICAEOPOLIS	SILENT CHARACTERS
HERALD	PRESIDENTS (Prytaneis)
AMPHITHEUS	ASSEMBLYMEN
AMBASSADOR	ARCHER POLICE
PSEUDO-ARTABAS	AMBASSADORS
THEORUS	TWO EUNUCHS
DAUGHTER of Dicaeopolis	TROOP OF ODOMANTIANS
SLAVE of Euripides	XANTHIAS and other SLAVES of Dicaeopolis
EURIPIDES	WIFE and other WOMEN-
LAMACHUS	FOLK of Dicaeopolis
MEGARIAN	CHILDREN of Dicaeopolis
FIRST GIRL	SOLDIERS with Lamachus
SECOND GIRL	ISMENIAS
INFORMER	THEBAN PIPERS
THEBAN	BRIDESMAID
NICARCHUS	TWO DANCING GIRLS
SLAVE of Lamachus	
DERCETES	
BEST MAN	
FIRST MESSENGER	
SECOND MESSENGER	
THIRD MESSENGER	
CHORUS of Acharnians	

ΑΧΑΡΝΗΣ

ΔΙΚΑΙΟΠΟΛΙΣ

"Οσα δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν,
ἥσθην δὲ βαιά, πάνυ δὲ βαιά, τέτταρα·
ἀ δ' ὡδυνήθην, ψαμμακοσιογάργαρα.
φέρ' ἵδω, τί δ' ἥσθην ἄξιον χαιρηδόνος;
5 έγῳδ' ἐφ' ὁ γε τὸ κέαρ εὐφράνθην ἵδων,
τοῖς πέντε ταλάντοις οἷς Κλέων ἔξήμεστεν.
ταῦθ' ὡς ἐγανώθην καὶ φιλῶ τοὺς ἵππεας
διὰ τοῦτο τοῦργον· ἄξιον γὰρ Ἑλλάδι.
ἀλλ' ὡδυνήθην ἔτερον αὖτις τραγῳδικόν,
10 ὅτε δὴ κεχήνη προσδοκῶν τὸν Αἰσχύλον,
οὐδὲ ἀνεῖπεν· "εἴσταγ", ὁ Θέογνι, τὸν χορόν".
πῶς τοῦτ' ἔσεισέ μου δοκεῖς τὴν καρδίαν;

¹ The hero's name (which we do not hear until line 406) suggests that he has "just" advice for the city; cf. 497-501.

² The nature of this incident, variously explained by ancient commentators, is obscure. Since we hear of no trial, Cleon may have "disgorged" the money by the settlement procedure called *probole*. Some think that the incident was not historical but happened in a comedy, but this is unlikely, since the Knights seem to have played no role in comedy before *Knights* in 424; cf. 377 ff., *Knights* 507 ff.

ACHARNIANS

The scene building has a roof on which actors can appear and three doors. Onstage is a rostrum, flanked by two benches and facing the spectators. In the orchestra is a chair just in front of the spectators and facing the stage DICAEPOLIS, a rustic older man with a walking stick and a large wallet, appears from the side and enters the orchestra.¹

DICAEPOLIS

How often I've been bitten to my very heart! My delights? Scant, quite scant—just four! My pains? Heaps by the umpteen million loads! Let's see, what delight have I had worthy of delectation? I know—it's something my heart rejoiced to see: those five talents Cleon had to disgorge. That made me sparkle! I love the Knights for that deed,² "a worthy thing for Greece"!³ But then I had another pain, quite tragic: when I was waiting open-mouthed for Aeschylus, the announcer cried, "Theognis, bring your chorus on!"⁴ How do you think that made my heart quake?

³ Quoting Euripides, *Telephus* fr. 720, where the preceding words were "he would perish wretchedly."

⁴ The comic poets called this "frigid" tragic poet "Snow," cf. 138-40.

ἀλλ' ἔτερον ἡσθην, ἡνίκ' ἐπὶ μόσχῳ ποτὲ
Δεξίθεος εἰσῆλθ' ἀσόμενος Βοιώτιον.

15 τῆτες δ' ἀπέθανον καὶ διεστράφην ἵδων,
ὅτε δὴ παρέκυψε Χαῖρις ἐπὶ τὸν ὅρθιον.
ἀλλ' οὐδεπώποτ' ἐξ ὅτου γὰρ ρύπτομαι
οὕτως ἐδήχθην ὑπὸ κονίας τὰς ὄφρυς
ὡς νῦν, ὅπότ' οὕσης κυρίας ἐκκλησίας
20 ἐωθινῆς ἔρημος ἡ πινὺξ αὐτῇ,
οἵ δ' ἐν ἀγορᾷ λαλοῦσι κάνω καὶ κάτω
τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον.
οὐδ' οἱ πρυτάνεις ἥκουσιν, ἀλλ' ἀωρίαν
ἥκουτες, εἴτα δ' ὡστιοῦνται πῶς δοκεῖς
25 ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου,
ἀθρόοι καταρρέοντες· εἰρήνη δ' ὅπως
ἔσται προτιμῶσ' οὐδέν· ὥ πόλις πόλις.
Ἐγὼ δ' ἀεὶ πρώτιστος εἰς ἐκκλησίαν
νοστῶν κάθημαι· καὶ τέλος ἐπειδὴν ὥ μόνος,
30 στένω, κέχηνα, σκορδινῶμαι, πέρδομαι,
ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι,
ἀποβλέπων εἰς τὸν ἀγρόν, εἰρήνης ἔρῶν,
στυγῶν μὲν ἄστυ, τὸν δὲ ἐμὸν δῆμον ποθῶν,
ὅς οὐδεπώποτ' εἶπεν· “ἄνθρακας πρίω”,
35 οὐκ ὄξος, οὐκ ἔλαιον, οὐδὲ ηδει πρίω,
ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν.
νῦν οὖν ἀτεχνῶς ἥκω παρεσκευασμένος
βοᾶν, ὑποκρούειν, λοιδορέεν τοὺς ρήτορας,
έάν τις ἄλλο πλὴν περὶ εἰρήνης λέγῃ.

ACHARNIANS

But I had another delight, when "Once Upon A Calf"⁵ Dexitheus⁶ came on to sing Boeotian-style. But just this year I died on the rack when I saw Chaeris⁷ creeping on to play the Orthian tune. But never since my first bath have my brows been as soap stung as they are now, when the Assembly's scheduled for a regular dawn meeting, and here's an empty Pnyx: everybody's gossiping in the market as up and down they dodge the ruddled rope.⁸ The Presidents aren't even here. No, they'll come late, and when they do you can't imagine how they'll shove each other for the front row, streaming down en masse. But they don't care at all about making peace. O city, city! I am always the very first to come to Assembly and take my seat. Then, in my solitude, I sigh, I yawn, I stretch myself, I fart, I fiddle, scribble, pluck my beard, do sums, while I gaze off to the countryside and pine for peace, loathing the city and yearning for my own deme, that never cried "buy coal," "buy vinegar," "buy oil"; it didn't know the word "buy"; no, it produced everything itself, and the Buy Man was out of sight. So now I'm here, all set to shout, interrupt, revile the speakers, if anyone speaks of anything except peace.

Two Presidents, the HERALD, some Archer Police, and Assemblymen enter through the parodoi and mount the stage.

⁵ Or (less likely) "after Moschus," taking *moschos* (calf) as a proper name.

⁶ A lyre player known to have won a musical contest at the Pythian games.

⁷ A lyre player and piper often ridiculed in comedy for poor technique.

⁸ Citizens marked with the dye, as being late to enter or leave the Assembly, were liable to a fine.

ARISTOPHANES

40 ἀλλ' οἱ πρυτάνεις γὰρ οὐτοὶ μεσημβρινοί.
οὐκ ἡγόρευον; τοῦτ' ἐκεῖν' ούγῳ λεγον·
εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὥστιζεται.

ΚΗΡΤΞ

πάριτ' εἰς τὸ πρόσθεν,
πάριθ', ως ἂν ἐντὸς ᾧτε τοῦ καθάρματος.

ΑΜΦΙΘΕΟΣ

ἥδη τις εἶπε;

ΚΗΡΤΞ

45 τίς ἀγορεύειν βούλεται;

ΑΜΦΙΘΕΟΣ

ἔγω.

ΚΗΡΤΞ

τίς ὕν;

ΑΜΦΙΘΕΟΣ

Ἄμφιθεος.

ΚΗΡΤΞ

οὐκ ἄνθρωπος;

ΑΜΦΙΘΕΟΣ

οὐ,

ἀλλ' ἀθάνατος. ὁ γὰρ Ἄμφιθεος Δήμητρος ἦν
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται.

⁹ The name, which appropriately means “divine on both sides of the family,” is attested only once in Attica, in a list of members

ACHARNIANS

The Herald stands at the rostrum and the Presidents sit on the benches at either side of it.

Well, here are the Presidents—at noon! What did I tell you? It's just as I said: every man jostles for the front-row seats.

HERALD

Move forward! Move, inside the sacred precinct with you!

AMPHITHEUS enters from one side, mounts the stage and addresses the Herald.

AMPHITHEUS

Has anybody spoken?

HERALD

Who wishes to speak?

AMPHITHEUS

Me!

HERALD

Who are you?

AMPHITHEUS

Amphitheus.⁹

HERALD

Not a human being?

AMPHITHEUS

No. I'm immortal. For Amphitheus was son of Demeter and Triptolemus, and to him was born Celeus, and Celeus

of a private cult of Heracles in Cydathenaeum, Aristophanes' and Cleon's deme; see the General Introduction.

ARISTOPHANES

γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,
50 ἔξ ἥς Λυκῦνος ἐγένετ· ἐκ τούτου δ' ἐγώ.
ἀθάνατός εἰμ· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ¹⁰
σπονδὰς ποιεῖσθαι πρὸς Λακεδαιμονίους μόνῳ.
ἀλλ' ἀθάνατος ὡν, ἄνδρες, ἐφόδι' οὐκ ἔχω·
οὐ γὰρ διδόασιν οἱ πρυτάνεις.

ΚΗΡΤΞ

οἱ τοξόται.

ΑΜΦΙΘΕΟΣ

55 Ὡ Τριπτόλεμε καὶ Κελεέ, περιόψεσθέ με;

ΔΙΚΑΙΟΠΟΑΙΣ

ἄνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν
τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἥθελεν
σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.

ΚΗΡΤΞ

κάθησο, σῆγα.

ΔΙΚΑΙΟΠΟΛΙΣ

μὰ τὸν Ἀπόλλωνα γὰρ μὲν οὗ,
60 ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι.

ΚΗΡΤΞ

οἱ πρέσβεις οἱ παρὰ βασιλέως.

ΔΙΚΑΙΟΠΟΑΙΣ

ποίου βασιλέως; ἄχθομαι γὰρ πρέσβεσιν

¹⁰ Mangled Eleusinian genealogy to be taken as preposterous,

ACHARNIANS

married Phaenarete my grandmother, of whom Lycinus was born, and being his son I'm immortal.¹⁰ To me have the gods commissioned the making of a treaty with the Spartans, and to me alone. But though immortal, gentlemen, I have no travel money. The Presidents won't provide it.

HERALD

Police!

The Archers seize Amphitheus and march him to the wings.

AMPHITHEUS

Triptolemus and Celeus, will you look aside while I'm—

DICAEOPOLIS

Esteemed Presidents, you wrong the Assembly by removing the gentleman who offered to make a treaty for us and let us hang up our shields!

HERALD

Sit down and be quiet!

DICAEOPOLIS

I most certainly will not, unless you call for a discussion about peace!

HERALD

The ambassadors back from the King!¹¹

DICAEOPOLIS

The King indeed! I'm sick of ambassadors and their pe-
even deranged; but Phaenarete was (allegedly) the name of Socrates' mother. ¹¹ Both Athens and Sparta sought money from the Persian King, but old soldiers like Dicaeopolis will have despised him as a barbarian and as their onetime enemy.

ARISTOPHANES

καὶ τοῖς ταῦσι τοῖς τ' ἀλαζονεύμασιν.

ΚΗΡΤΞ

σίγα.

ΔΙΚΑΙΟΠΟΛΙΣ

βαβαιάξ. ὥκβάτανα τοῦ σχήματος.

ΠΡΕΣΒΕΤΤΗΣ

65 ἐπέμψαθ' ἡμᾶς ως βασιλέα τὸν μέγαν
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
ἐπ' Εὐθυμένους ἄρχοντος.

ΔΙΚΑΙΟΠΟΛΙΣ

οἵμοι τῶν δραχμῶν.

ΠΡΕΣΒΕΤΤΗΣ

καὶ δῆτ' ἐτρυχόμεσθα τῶν Καῦστρίων
πεδίων ὁδοιπλανοῦντες ἐσκηνημένοι,
70 ἐφ' ἀρμαμαξῶν μαλθακῶς κατακείμενοι,
ἀπολλύμενοι.

ΔΙΚΑΙΟΠΟΛΙΣ

σφόδρα γ' ἄρ' ἐσφέρομην ἐγὼ
παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος.

ΠΡΕΣΒΕΤΤΗΣ

ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν
ἔξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων
ἄκρατον οἶνον ἥδύν.

¹² The capital of Media and summer home of the Great Kings of Persia; an “Eldorado” in the view of ordinary Athenians.

ACHARNIANS

cocks and their empty bragging.

HERALD

Silence!

Two opulently dressed AMBASSADORS enter by a parodos and mount the stage.

DICAEOPOLIS

Wowee! Ecbatana,¹² what a getup!

AMBASSADOR

(to the audience) You sent us to the Great King, on a salary of two drachmas per diem, when Euthymenes was archon¹³—

DICAEOPOLIS

Oh dear, the drachmas!

AMBASSADOR

—and we truly wore ourselves out a-wayfaring through Caÿstrian plains, under canopies, reclining softly on litters, simply perishing!

DICAEOPOLIS

I must have been on easy street, then—reclining in the garbage by the ramparts!¹⁴

AMBASSADOR

And when they regaled us they forced us to drink fine unmixed wine from goblets of crystal and gold.

¹³ I.e., in 437/6 (eleven years earlier).

¹⁴ Common soldiers stood watch at the walls (Thucydides 2.13), while refugees from the countryside "took up quarters in the towers along the walls or indeed wherever they could find space to live in" (2.17).

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

75

ὦ Κραναὰ πόλις,

ἀρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;

ΠΡΕΣΒΕΤΤΗΣ

οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους
τοὺς πλεῖστα δυναμένους καταφαγεῖν καὶ πιεῖν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἡμεῖς δὲ λαικαστάς τε καὶ καταπύγονας.

ΠΡΕΣΒΕΤΤΗΣ

80 ἔτει τετάρτῳ δ' εἰς τὰ βασίλει' ἥλθομεν·
ἀλλ' εἰς ἀπόπατον ὥχετο στρατιὰν λαβών,
καχεζεν ὁκτὼ μῆνας ἐπὶ χρυσῶν ὄρῶν.

ΔΙΚΑΙΟΠΟΛΙΣ

πόσου δὲ τὸν πρωκτὸν χρόνου ξυνήγαγεν;
τῇ πανσελήνῳ;

ΠΡΕΣΒΕΤΤΗΣ

κἄτ' ἀπῆλθεν οἴκαδε.

85 εἶτ' ἔξενιζε παρετίθει θ' ἡμῖν ὅλους
ἐκ κριβάνου βοῦς.

ΔΙΚΑΙΟΠΟΛΙΣ

καὶ τίς εἰδε πώποτε

βοῦς κριβανίτας; τῶν ἀλαζονευμάτων.

ΠΡΕΣΒΕΤΤΗΣ

καὶ ναὶ μὰ Δί' ὅρνιν τριπλάσιον Κλεωνύμου

ACHARNIANS

DICAEOPOLIS

Ah, city of Cranaus!¹⁵ Do you see how these ambassadors laugh at you?

AMBASSADOR

Barbarians, you see, recognize as real men only those who can gobble and guzzle the most.

DICAEOPOLIS

While with us it's cock-suckers and arse-peddlers.¹⁶

AMBASSADOR

So, after three years we got to the royal palace, but the King had gone off with an army to a latrine, and he stayed shitting for eight months upon the Golden Hills—

DICAEOPOLIS

And when was it he closed up his arsehole? At the full moon?

AMBASSADOR

—and then he departed for home. Then he threw us a party and served us up whole ox *en casserole*—

DICAEOPOLIS

And who has ever seen ox casserole? What swaggering charlatanism!¹⁷

AMBASSADOR

—and, I swear by Zeus, he served us up a bird three times

¹⁵ A mythical king of Athens.

¹⁶ Comic poets routinely assumed that political leaders had prostituted themselves for advancement.

¹⁷ Though Herodotus 1.133 reports that on their birthdays rich Persians might be served an ox, horse, camel, or donkey baked whole.

ARISTOPHANES

παρέθηκεν ἡμῖν ὄνομα δ' ἦν αὐτῷ φέναξ.

ΔΙΚΑΙΟΠΟΛΙΣ

90 ταῦτ' ἄρ' ἐφενάκιζες σὺ δύο δραχμὰς φέρων.

ΠΡΕΣΒΕΤΤΗΣ

καὶ νῦν ἄγοντες ἥκομεν Ψευδαρτάβαν,
τὸν βασιλέως Ὀφθαλμόν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐκκόψειέ γε
κόραξ πατάξας, τόν γε σὸν τοῦ πρέσβεως.
ΚΗΡΤΞ
ὁ βασιλέως Ὀφθαλμός.

ΔΙΚΑΙΟΠΟΛΙΣ

ὦναξ Ἡράκλεις.

95 πρὸς τῶν θεῶν, ἄνθρωπε, ναύφαρκτον βλέπεις,
ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς;
ἄσκωμ' ἔχεις που περὶ τὸν ὄφθαλμὸν κάτω;

ΠΡΕΣΒΕΤΤΗΣ

ἄγε δὴ σὺ βασιλεὺς ἄττα σ' ἀπέπεμψεν φράσον
λέξοντ' Ἀθηναίοισιν, ω Ψευδαρτάβα.

ΨΕΤΔΑΡΤΑΒΑΣ

100 ιαρτα ναμε ἔαρξανα πισονα σατρα.

¹⁸ A political crony of Cleon's, ridiculed by comic poets as a fat glutton, a coward, and a shield thrower; the latter charge (unique

ACHARNIANS

the size of Cleonymus;¹⁸ he called it a gull.

DICAEOPOLIS

That figures, since *you* were gulling *us*, drawing your two drachmas.

AMBASSADOR

And now we're back, bringing Pseudo-Artabas, the King's Eye.

DICAEOPOLIS

May a crow peck it out, and yours too, the ambassador's!

PSEUDO-ARTABAS enters by a parodos and mounts the stage. He has one huge eye in the center of his mask and a long scarf around his neck, and is attended by two Eunuchs.

DICAEOPOLIS

Lord Heracles! Ye gods, fellow, you look like a man-o'-war in dangerous waters! Or are you rounding a point and looking for a berth? Is that a porthole-flap there under your eye?

AMBASSADOR

Come then, tell the Athenians what the King sent you to say, Pseudo-Artabas.

PSEUDO-ARTABAS

*Iarta name xarxana pisona satra.*¹⁹

in comedy) evidently refers to Cleonymus' behavior in the Athenian retreat at Delium in 424, when his fatness made him conspicuous and thus a suitable scapegoat.

¹⁹ Comic Persian, suggesting King (Arta)xerxes and Pissuthnes, satrap of Sardis.

ARISTOPHANES

ΠΡΕΣΒΕΤΤΗΣ

ξυνῆκαθ' ὁ λέγει;

ΔΙΚΑΙΟΠΟΛΙΣ

μὰ τὸν Ἀπόλλωνα γὰρ μὲν οὐ.

ΠΡΕΣΒΕΤΤΗΣ

πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.

λέγε δὴ σὺ μεῖζον καὶ σαφῶς τὸ χρυσίον.

ΨΕΤΔΑΡΤΑΒΑΣ

οὐ λῆψι χρυσό, χαυνόπρωκτον Ἰαοναῦ.

ΔΙΚΑΙΟΠΟΛΙΣ

οἵμοι κακοδαίμων ὡς σαφῶς.

ΠΡΕΣΒΕΤΤΗΣ

105

τί δαὶ λέγει;

ΔΙΚΑΙΟΠΟΛΙΣ

ὅ τι; χαυνοπρώκτους τοὺς Ἰάονας λέγει,
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.

ΠΡΕΣΒΕΤΤΗΣ

οὐκ, ἀλλ' ἀχάνας ὅδε γε χρυσίου λέγει.

ΔΙΚΑΙΟΠΟΛΙΣ

ποίας ἀχάνας; σὺ μὲν ἀλαζὼν εἶ μέγας.

110 ἀλλ' ἄπιθε· ἐγὼ δὲ βασανιώ τοῦτον μόνος.

ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τούτον·
ἴνα μή σε βάψω βάμμα Σαρδιανικόν·

βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον; —
ἄλλως ἄρ' ἔξαπατώμεθ' ὑπὸ τῶν πρέσβεων; —
115 ἐλληνικόν γ' ἐπένευσταν ἄνδρες οὗτοι,

ACHARNIANS

AMBASSADOR

You all understand what he says?

DICAEOPOLIS

By Apollo, *I* surely didn't.

AMBASSADOR

He says the King is going to send you gold. (*to Pseudo-Artabas*) Speak louder and clearer about the gold.

PSEUDO-ARTABAS

No gettum goldum, gapey-arste Ioni-o.

DICAEOPOLIS

I'll be damned, that's pretty clear!

AMBASSADOR

Eh? What's he saying?

DICAEOPOLIS

Why, he says the Ionians have gaping arseholes if they're expecting any gold from the barbarians.

AMBASSADOR

No, he says gobs of gold, no hassle.

DICAEOPOLIS

Gobs indeed! You are a giant phony. Away with you; I'll do the questioning myself.

The AMBASSADORS exit; DICAEOPOLIS mounts the stage.

All right you, tell me plainly, in the face of *this* (*he brandishes his walking stick*), so I won't have to dye you Sardian crimson: does the Great King intend to send us gold? Then we're simply being bamboozled by our ambassadors? These two men here have a distinctly Greek way of nod-

ARISTOPHANES

οὐκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.
καὶ τοῖν μὲν εὐνούχοιν τὸν ἔτερον τουτονὶ²⁰
ἔγῳδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.
ὦ θερμόβουλον πρωκτὸν ἔξυρημένε.
τοιόνδε δ', ὡς πίθηκε, τὸν πώγων' ἔχων
εὐνοῦχος ἡμῖν ἥλθες ἐσκευασμένος;
όδì δὲ τίς ποτ' ἐστίν; οὐ δήπου Στράτων;

ΚΗΡΤΞ

σίγα, κάθιζε.

τὸν βασιλέως Ὀφθαλμὸν ἡ βουλὴ καλεῖ
εἰς τὸ πρυτανεῖον.

ΔΙΚΑΙΟΠΟΛΙΣ

125 ταῦτα δῆτ' οὐκ ἀγχόνη;
κάπειτ' ἔγὼ δῆτ' ἐνθαδὶ στραγγεύομαι,
τοὺς δὲ ξενίζειν οὐδέποτ' ἵσχει γ' ἡ θύρα;
ἀλλ' ἐργάσομαι τι δεινὸν ἐργον καὶ μέγα.
ἀλλ' Ἀμφίθεός μοι ποῦ στιν;

ΑΜΦΙΘΕΟΣ

οὗτοσὶ πάρα.

ΔΙΚΑΙΟΠΟΛΙΣ

130 ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτὼ δραχμὰς
σπουδὰς ποιῆσαι πρὸς Λακεδαιμονίους μόνῳ
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδῃ.

²⁰ Cleisthenes is ridiculed elsewhere as a beardless effeminate, and Strato as his lover. If Sibyrtius, who ran a wrestling school, was not really Cleisthenes' father, the joke may be sarcastic

ACHARNIANS

ding; I'm convinced they hail from this very place! And one of the eunuchs, this one here, I recognize as Cleisthenes son of Sibyrtius!²⁰ O shaver of a hot and horny arsehole, with such a beard, you monkey, do you come before us appareled as a eunuch?²¹ And this one, who is he? Surely not Strato!

HERALD

Sit down and be quiet! The Council invites the King's Eye to the Prytaneum!²²

PSEUDO-ARTABAS and Eunuchs exit.

DICAEOPOLIS

Isn't that a killer? I'm supposed to cool my heels here, while for *their* entertainment the door is never closed. No, I'm going to do a great and dire deed. Where can I find Amphitheus?

AMPHITHEUS enters from the wing.

AMPHITHEUS

Over here!

DICAEOPOLIS

Look, take these eight drachmas and make a treaty with the Spartans for me alone and my children and the missus.

(wrestling being a manly activity) or may suggest that Sibyrtius had enjoyed Cleisthenes sexually.²¹ Line 120 parodies Archilochus fr. 187 West, substituting "beard" for "rump."

²² The Prytaneum, in the agora, was used to entertain, at public expense, foreign ambassadors and Athenians returning from embassies. Citizens could be rewarded for especially great services to the state with meals there for life.

ARISTOPHANES

νόμεις δὲ πρεσβεύεσθε καὶ κεχήνατε.

ΚΗΡΤΞ

προσίτω Θέωρος ὁ παρὰ Σιτάλκους.

ΘΕΩΡΟΣ

όδι.

ΔΙΚΑΙΟΠΟΛΙΣ

135 ἔτερος ἀλαζὸν οὗτος εἰσκηρύττεται.

ΘΕΩΡΟΣ

χρόνον μὲν οὐκ ἀν ἥμεν ἐν Θράκῃ πολύν, —

ΔΙΚΑΙΟΠΟΛΙΣ

μὰ Δι' οὐκ ἀν, εἰ μισθόν γε μὴ φερες πολύν.

ΘΕΩΡΟΣ

εὶ μὴ κατένειψε χιόνι τὴν Θράκην ὄλην
καὶ τοὺς ποταμοὺς ἔπηξ, —

ΔΙΚΑΙΟΠΟΛΙΣ

ὑπ' αὐτὸν τὸν χρόνον

140 ὅτ' ἐνθαδὶ Θέογνις ἡγωνίζετο.

ΘΕΩΡΟΣ

τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον.
καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς
νῦμῶν τ' ἐραστὴς ὡς ἀληθῶς, ὥστε καὶ

²³ The King of the Odrysai in Thrace, who had aided the Athenians in an abortive invasion of Macedonia four years earlier (Thucydides 2.95-101). Theorus is mentioned elsewhere as a crony of Cleon.

ACHARNIANS

(*to the audience*) And you can carry on with your embassies
and your gaping!

AMPHITHEUS exits.

HERALD

Let Theorus approach, back from the court of Sitalces!²³

THEORUS enters.

THEORUS

Present!

DICAEOPOLIS

Yet another phony is announced.

THEORUS

We wouldn't have stayed in Thrace so very long—

DICAEOPOLIS

Zeus no, if you hadn't been drawing hefty pay!

THEORUS

—if the whole of Thrace hadn't been snowed in and the rivers frozen.

DICAEOPOLIS

About the same time Theognis was competing here!

THEORUS

All the while I was drinking with Sitalces. He was exceedingly pro-Athenian, too, and your true lover.²⁴ Why, he

²⁴ Recalling, and taking literally, Pericles' famous exhortation (anticipated by Aeschylus, *Eum.* 852) that Athenians should "fall in love with Athens" (Thucydides 2.43).

ARISTOPHANES

ἐν τοῖσι τοίχοις ἔγραφ· “Αθηναῖοι καλοί”.
145 ὁ δὲ νίος, ὃν Ἀθηναῖον ἐπεποιήμεθα,
ἥρα φαγεῖν ἀλλάντας ἐξ Ἀπατουρίων,
καὶ τὸν πατέρ’ ἡντεβόλει βοηθεῖν τῇ πάτρᾳ·
ὁ δὲ ὕμοσε σπένδων βοηθήσειν ἔχων
στρατιὰν τοσαύτην ὥστ’ Ἀθηναίους ἐρεῖν·
150 “ὅσον τὸ χρῆμα παρνόπων προσέρχεται”.

ΔΙΚΑΙΟΠΟΛΙΣ

κάκιστ’ ἀπολοίμην, εἴ τι τούτων πείθομαι
ῶν εἰπας ἐνταυθοῖ σὺ πλὴν τῶν παρνόπων.

ΘΕΩΡΟΣ

καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος
ἔπειμψεν ὑμῖν.

ΔΙΚΑΙΟΠΟΛΙΣ

τοῦτο μέν γ’ ἥδη σαφές.

ΚΗΡΤΞ

155 οἱ Θρᾷκες ἵτε δεῦρ’, οὓς Θέωρος ἤγαγεν.

ΔΙΚΑΙΟΠΟΛΙΣ

τουτὶ τί ἔστι τὸ κακόν;

ΘΕΩΡΟΣ

’Οδομάντων στρατός.

²⁵ After the formula inscribed by lovers on courtship gifts to boys. ²⁶ Sitalces' son Sadocus had been made a citizen in 431 (Thucydides 2.29).

²⁷ The festival where children and new citizens became members of Athenian kinship groups.

ACHARNIANS

even wrote "Athenians are handsome" on the walls!²⁵ And his son, whom we'd made an Athenian citizen,²⁶ yearned to eat sausages at the Apaturia²⁷ and kept begging his father to help his fatherland. And Sitalces poured a libation and swore he would help us by sending an army so large that the Athenians would say, "What a giant swarm of locusts heads our way!"²⁸

DICAEOPOLIS

I'm damned if I believe a word of what you've said here, except the part about the locusts!

THEORUS

And now he sends you the most bellicose tribe in Thrace.²⁹

DICAEOPOLIS

Now that's clear enough, at least.

HERALD

You Thracians that Theorus brought, come forward!

Enter Soldiers.

DICAEOPOLIS

What the hell is this?

THEORUS

A troop of Odomantians.

²⁸ No cooperation of Sitalces with Athens is recorded after the Macedonian operation (134 n.), and when he died later in this year he was succeeded not by his son Sadocus but by his nephew Seuthes, an ally of Macedonia.

²⁹ For the savagery of Thracian mercenaries, cf. Thucydides' account of their attack on Mycalessus in 413 (7.29).

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

ποίων Ὀδομάντων; εἰπέ μοι, τουτὶ τί ἦν;
τίς τῶν Ὀδομάντων τὸ πέος ἀποτεθρίακεν;

ΘΕΩΡΟΣ

τούτοις ἔάν τις δύο δραχμὰς μισθὸν διδῷ,
160 καταπελτάσονται τὴν Βοιωτίαν ὅλην.

ΔΙΚΑΙΟΠΟΛΙΣ

τοισδὶ δύο δραχμὰς τοῖς ἀπεψιλημένοις;
ὑποστένοι μένταν ὁ θρανίτης λεώς,
ὁ σωσίπολις. οἴμοι τάλας ἀπόλλυμαι,
ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
οὐ καταβαλεῖτε τὰ σκόροδ’;

ΘΕΩΡΟΣ

165 ὡς μόχθηρε σύ,
οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις;

ΔΙΚΑΙΟΠΟΛΙΣ

ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με
ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;
ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
170 τοῖς Θρᾳξὶ περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι
διοσημία στὶ καὶ ρανὶς βέβληκέ με.

³⁰ The Greeks, in contrast to barbarians, did not practice circumcision. Since actual Odomantians were also uncircumcised, Dicaeopolis here exposes Theorus' troop as barbaric (and therefore cowardly) imposters. Evidently they wore the large, circum-

ACHARNIANS

DICAEOPOLIS

Odomantians indeed! Pray tell me the meaning of this! (*he exposes their stage phallos*) Who's pruned the Odomantians' cocks?³⁰

THEORUS

Pay these fellows two drachinas and they'll swashbuckle all of Boeotia.

DICAEOPOLIS

Two drachmas for these docked cocks? The crowd who row our ships and defend our city would sure yell about that! (*the Odomantians rush Dicaeopolis and grab his wallet*) Hey, damn it! I'm getting killed! The Odomantians are plundering my garlic! Come on, drop that garlic!

THEORUS

You troublemaker! Don't approach them when they're garlic-primed!³¹

DICAEOPOLIS

Presidents! Were you looking away as I was suffering this kind of treatment in my own country, and at the hands of barbarians to boot? I insist that the Assembly table the question of pay for the Thracians, and I declare to you that there is a sign from Zeus, and a raindrop has hit me.³²

cised phallus that Aristophanes lists among trite ways to get a laugh in *Clouds* 537-39.

³¹ Like fighting cocks.

³² Although official business could be adjourned at a sign of divine displeasure, an individual's motion at a single drop of rain would in reality not suffice; apparently this Assembly is more eager to adjourn than it was to convene.

ARISTOPHANES

ΚΗΡΤΞ

τοὺς Θρᾶκας ἀπιέναι, παρεῖναι δ' εἰς ἔνην·
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.

ΔΙΚΑΙΟΠΟΛΙΣ

οἵμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.
175 ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὁδί.
χαῖρ' Ἀμφίθεε.

ΑΜΦΙΘΕΟΣ

μήπω γε πρίν <γ'> ἀν στῶ τρέχων·
δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας.

ΔΙΚΑΙΟΠΟΛΙΣ

τί δ' ἔστ;

ΑΜΦΙΘΕΟΣ

ἐγὼ μὲν δεῦρο σοι σπονδὰς φέρων
ἔσπευδον· οἱ δ' ὕσφροντο πρεσβῦται τινες
180 Ἀχαρνικοί, στιπτοὶ γέροντες, πρίνινοι,
ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνινοι.
ἔπειτ' ἀνέκραγον πάντες· “ὦ μιαρώτατε,
σπονδὰς φέρεις τῶν ἀμπέλων τετμημένων;”
καὶ τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
185 ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κάβόων.

ACHARNIANS

HERALD

The Thraeians are excused and will return in two days' time. The Presidents declare the Assembly adjourned.

All exit except DICAEPOLIS.

DICAEPOLIS

Damn it all, what a good salad I've lost.

AMPHITHEUS enters on the run, carrying three wineskins.

But here comes Amphitheus, back from Sparta! Welcome, Amphitheus!

AMPHITHEUS

No welcome yet, not till I've stopped running! I've got to run till I outrun the Acharnians!

DICAEPOLIS

What's up?

AMPHITHEUS

I was hurrying back here with some treaties for you when some elders of Acharnae got wind of them, sturdy geezers, tough as hardwood, stubborn Marathon fighters,³³ men of maple. Then they all started yelling, "Traitor! Are you bringing treaties when our vines are slashed?" And they began to fill their cloaks with stones. I ran away; they kept chasing me and shouting.

³³ In reality, veterans of Marathon (490) would have been at least 82 years old, but "Marathon fighters" was a conventional comic way to refer to the oldest living generation—the generation that had repulsed the Persians, established the democracy, and acquired the empire.

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

οι δ' οὖν βοώντων. ἀλλὰ τὰς σπουδὰς φέρεις;

ΑΜΦΙΘΕΟΣ

ἔγωγέ, φημι, τρία γε ταυτὶ γεύματα.

αὗται μέν εἰσι πεντέτεις. γεῦσαι λαβών.

ΔΙΚΑΙΟΠΟΛΙΣ

aiβoî.

ΑΜΦΙΘΕΟΣ

$\tau\acute{\iota}\acute{\epsilon}\sigma\tau\upsilon;$

ΔΙΚΑΙΟΠΟΛΙΣ

οὐκ ἀρέσκουσίν μ' ὅτι

190 ὅζουσι πίττης καὶ παρασκευῆς νεῶν.

ΑΜΦΙΘΕΟΣ

σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.

ΔΙΚΑΙΟΠΟΛΙΣ

ὅζουσι χαῖται πρέσβεων εἰς τὰς πόλεις

οξύτατον ὥσπερ διατριβῆς τῶν ξυμμάχων.

ΑΜΦΙΘΕΟΣ

ἀλλ' αὐταὶ σπουδαὶ τριακοντούτιδες

κατὰ γῆν τε καὶ θάλατταν.

ΔΙΚΑΙΟΠΟΛΙΣ

ω Διονύσια,

³⁴ In this scene, Aristophanes combines the literal meaning of the word *spondai* ("libation of wine") with its metonymic meaning "treaty": libation was part of the ceremony by which treaties were ratified.

ACHARNIANS

DICAEOPOLIS

Well, let them shout. Do you have the treaties?³⁴

AMPHITHEUS

Yes indeed, I've three samples for sipping. This one's a five-year treaty. Have a sip.

DICAEOPOLIS

Yuk!

AMPHITHEUS

What's the matter?

DICAEOPOLIS

I don't like this one; it stinks of pitch and battleship construction.³⁵

AMPHITHEUS

Well then, here's a ten-year treaty for you to sip.

DICAEOPOLIS

This one stinks too, of embassies to the allies, a sour smell, like someone being bullied.³⁶

AMPHITHEUS

Well, this one's a thirty-year treaty by land and sea.³⁷

DICAEOPOLIS

Holy Dionysia! This treaty smells of nectar and ambrosia,

³⁵ Pitch was used to caulk ships and to flavor inferior wines; *retsina* is still a popular table wine in Greece.

³⁶ Official delegations from Athens threatened allies tempted to revolt from the empire with severe punishment, like that meted out to the people of Mytilene in 427 (Thucydides 3.1-50).

³⁷ Like the one ratified with Sparta twenty years earlier; the 50-year treaty ratified in 421 lasted barely six years.

ARISTOPHANES

αῦται μὲν ὅζουσ' ἀμβροσίας καὶ νέκταρος
 καὶ μὴ πιτηρεῖν σιτῖ ἡμερῶν τριῶν,
 καν τῷ στόματι λέγουσι· “βαῖν’ ὅπῃ θέλεις”.
 ταύτας δέχομαι καὶ σπένδομαι κάκπιομαι,
 200 χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας.

ΑΜΦΙΘΕΟΣ

203 ἐγὼ δὲ φευξοῦμαι γε τοὺς Ἀχαρνέας.

ΔΙΚΑΙΟΠΟΛΙΣ

201 ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεὶς
 202 ἄξω τὰ κατ' ἀγροὺς εἰσιών Διονύσια.

ΚΟΡΤΦΑΙΟΣ

(στρ) τῆδε πᾶς ἔπου, δίωκε καὶ τὸν ἄνδρα πυνθάνου
 205 τῶν ὁδοιπόρων ἀπάντων τῇ πόλει γὰρ ἄξιον
 ἔντλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλά μοι μηνύσατε,
 εἴ τις οἶδ’ ὅποι τέτραπται γῆς ὁ τὰς σπουδὰς
 φέρων.

ΧΟΡΟΣ

ἐκπέφευγ’, οἴχεται
 φροῦδος. οἴμοι τάλας
 210 τῶν ἐτῶν τῶν ἐμῶν
 οὐκ ἀν ἐπ’ ἐμῆς γε νεό-
 τητος, ὅτ’ ἐγὼ φέρων
 ἀνθράκων φορτίον
 ἡκολούθουν Φαῦλλω τρέχων,

²⁰³ post 200 transposuit Elmsley

ACHARNIANS

and never waiting to hear "time for three days' rations," and it says to my palate, "go wherever you like." I accept it; I pour it in libation; I drink it off! And I tell the Acharnians to go to hell!

AMPHITHEUS

As for me, I'll be getting clear of the Acharnians!

AMPHITHEUS runs off.

DICAEOPOLIS

And as for me, free now of war and hardships, I'm going home to celebrate the Rural Dionysia!

DICAEOPOLIS enters the central door of the scene building. The CHORUS enters the orchestra.

CHORUS LEADER

This way, everybody, chase him, and question every passerby about the man! It'll be a worthy thing for the city to arrest this man. (*to the audience*) Please inform me, if anyone knows where on earth the man with the treaty has headed.

CHORUS

He's fled, he's gone,
he's clean away. Damn and blast
these years of mine!
Never in my youth,
when I could carry
a load of coal
and run just behind Phayllus,³⁸

³⁸ This famous athlete from Croton in southern Italy commanded a ship at the battle of Salamis in 480.

ARISTOPHANES

215 ὁδε φαύλως ἀν ὁ
 σπονδοφόρος οὗτος ὑπ' ἐ-
 μοῦ τότε διωκόμενος
 ἐξέφυγεν οὐδ' ἀν ἐλα-
 φρῶς ἀν ἀπεπλίξατο.

ΚΟΡΤΦΑΙΟΣ

(ἀντ) νῦν δ' ἐπειδὴ στερρὸν ἥδη τούμὸν ἀντικνήμιον
 220 καὶ παλαιῷ Λακρατείδῃ τὸ σκέλος βαρύνεται,
 οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνοι ποτὲ
 μηδέ περ γέρουντας ὅντας ἐκφυγῶν Ἀχαρνέας,

ΧΟΡΟΣ

δστις, ὁ Ζεῦ πάτερ
 καὶ θεοί, τοῖσιν ἔχ-
 225 θροῖσιν ἐσπείσατο,
 οἷσι παρ' ἐμοῦ πόλεμος
 ἔχθοδοπὸς αὔξεται
 τῶν ἐμῶν χωρίων
 κούκ ἀνήσω πρὶν ἀν σχοῖνος αὐ-
 230 τοῖσιν ἀντεμπαγῶ
 <καὶ σκόλοψ> ὁξύς, ὁδυνηρός, ἐπίκωπος, ἵνα
 μήποτε πατῶσιν ἔτι
 τὰς ἐμὰς ἀμπέλους.

ΚΟΡΤΦΑΙΟΣ

ἀλλὰ δεῖ ζητεῦν τὸν ἄνδρα καὶ βλέπειν Βαλλήναδε

²³¹ <καὶ σκόλοψ> Hermann cl. S σ 648

²³⁴ Βαλλήναδε v.l. Σ: Παλλήναδε z

ACHARNIANS

would this treaty bearer,
pursued by me then,
have so easily
escaped or so
nimblly skipped off.

CHORUS LEADER

But now, because my shin's arthritic and old Locrateides³⁹
legs weigh him down, he's gone. But we must chase him:
never let him boast that he gave us Acharnians the slip, old
though we be,

CHORUS

that man, Father Zeus
and ye gods, who's made a truce
with our foes,
though on my side malevolent war
waxes strong against them
on account of my lands.
Nor will I ease off, till like a reed
I impale them in revenge,
like a stake sharp and painful, up to the hilt,
so that never again
will they trample my vines.

CHORUS LEADER

We must hunt for the man, and look to Peltingham, and

³⁹ The name (meaning "son of great-strength") was borne by a sixth-century archon and a political enemy of Pericles (Plutarch, *Pericles* 35).

ARISTOPHANES

235 καὶ διώκειν γῆν πρὸ γῆς, ἔως ἀν εύρεθῇ ποτέ·
ώς ἐγὼ βάλλων ἐκεῖνον οὐκ ἀν ἐμπλήμην λίθοις.

ΔΙΚΑΙΟΠΟΛΙΣ

εὐφημεῖτε, εὐφημεῖτε.

ΚΟΡΤΦΑΙΟΣ

σῆγα πᾶς. ἡκούσατ', ἄνδρες, ἅρα τῆς εὐφημίας;
οὗτος αὐτός ἐστιν δὲν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς
240 ἐκποδῶν· θύσων γὰρ ἀνήρ, ως ἔοικ', ἐξέρχεται.

ΔΙΚΑΙΟΠΟΛΙΣ

εὐφημεῖτε, εὐφημεῖτε.

πρόιθ' εἰς τὸ πρόσθεν ὀλίγον, ἡ κανηφόρος.

ὁ Ξανθίας τὸν φαλλὸν ὁρθὸν στησάτω.

κατάθου τὸ κανοῦν, ὡς θύγατερ, ἵν' ἀπαρξώμεθα.

ΘΤΓΑΤΗΡ

245 Ὡς μῆτερ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν,
ἵν' ἔτνος καταχέω τούλατῆρος τουτού.

ΔΙΚΑΙΟΠΟΛΙΣ

καὶ μὴν καλόν γ' ἔστ'. Ὡς Διόνυσε δέσποτα,
κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν
250 ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διονύσια,
στρατιᾶς ἀπαλλαχθέντα, τὰς σπονδὰς δέ μοι
καλῶς ξυνενεγκεῖν τὰς τριακοντούτιδας.
ἄγ', ὡς θύγατερ, δπως τὸ κανοῦν καλὴ καλῶς
οἴσεις βλέπουσα θυμβροφάγον. ως μακάριος
255 ὄστις σ' ὀπύσει κάκποιήσεται γαλᾶς
σοῦ μηδὲν ἥπτους βδεῖν, ἐπειδὰν ὄρθρος ἦ.

ACHARNIANS

chase him from land to land until he's found at last; for never shall I have my fill of pelting him with stones.

DICAEOPOLIS

Pray silence, silence!

CHORUS LEADER

Quiet, everyone! Didn't you hear the call for silence? This is the very man we're looking for! This way, everyone, out of the way; the man is coming out, apparently to make a sacrifice.

DICAEOPOLIS

Pray silence, silence!

DICAEOPOLIS emerges from the central door with his Wife, DAUGHTER, and two Slaves who carry a large phallus.

Basket Bearer, step forward a bit! Xanthias, hold that phallus up straight! Put the basket down, daughter, so I can perform the preliminaries.

DAUGHTER

Mother, hand me up the broth ladle, so I can pour broth over this cake.

DICAEOPOLIS

There, that's good. O Lord Dionysos, may my performance of this procession and this sacrifice be pleasing to you, and may I and my household with good fortune celebrate the Rural Dionysia, now that I'm released from campaigning; and may the Thirty Years' Peace turn out well for me. Come now, my pretty daughter, be sure you bear the basket prettily, and keep a lemon-sucking look on your face. Ah, blest the man who'll wed you and get upon you a litter of kittens as good as you are at farting when the dawn is nigh!

ARISTOPHANES

πρόβαινε, κάν τωχλω φυλάττεσθαι σφόδρα
 μή τις λαθών σου περιτράγη τὰ χρυσία.
 ὦ Ξανθία, σφῶν δ' ἐστὶν ὄρθος ἔκτεος
 260 ὁ φαλλὸς ἔξόπισθε τῆς καινηφόρου·
 ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν·
 σὺ δ', ὡ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. πρόβα.

Φαλῆς, ἔταιρε Βακχίου,
 265 ξύγκωμε, νυκτοπεριπλάνη—
 τε, μοιχέ, παιδεραστά,
 ἔκτῳ σ' ἔτει προσεῖπον εἰς
 τὸν δῆμον ἐλθὼν ἄσμενος,
 σπουδὰς ποιησάμενος ἔμαυ—
 τῷ, πραγμάτων τε καὶ μαχῶν
 270 καὶ Λαμάχων ἀπαλλαγείς.
 πολλῷ γάρ ἐσθ' ἥδιον, ὦ Φαλῆς Φαλῆς,
 κλέπτουσαν εὑρόνθ' ὡρικὴν ὑληφόρου,
 τὴν Στρυμοδώρου Θρᾶτταν ἐκ τοῦ φελλέως,
 μέσην λαβόντ', ἄραντα, κατα—
 275 βαλόντα καταγιγαρτίσαι.

Φαλῆς Φαλῆς,
 ἐὰν μεθ' ἡμῶν ξυμπίης, ἐκ κραιπάλης
 ἔωθεν εὐρήνης ροφήσει τρύβλιον·
 ἡ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται.

ΧΟΡΟΣ

280 οὗτος αὐτός ἐστιν, οὗτος·

ACHARNIANS

Forward march! And when in the crowd, take special care
that no one steals up and pinches your bangles. Xanthias,
you two must keep your phallus erect behind the Basket
Bearer! I'll bring up the rear and sing the Phallic Hymn.
And you, milady, watch me from the roof. Forward!

Phales,⁴⁰ friend of Bacchus,
revel mate, nocturnal rambler,
fornicator, pederast:
after six years I greet you,
as gladly I return to my deme,
with a peace I made for myself,
released from bothers and battles
and Lamachuses.⁴¹

Yes, it's far more pleasant, Phales, Phales,
to catch a budding maid with pilfered wood—
Strymodorus' Thratta from the Rocky Bottom—
and grab her waist, lift her up, throw her down
and take her cherry.

Phales, Phales,
if you drink with us, after the carouse
at dawn you shall quaff a cup of peace;
and my shield shall be hung by the hearth.

CHORUS

That's the man! That one there!

All except DICAEPOLIS run inside.

⁴⁰ The personification of the processional phallus.

⁴¹ *Lamachon* (the name means "great battler") jingles with *machon* "battles" but also alludes to the general Lamachus, later to appear as Dicaeopolis' antagonist (cf. 566).

ARISTOPHANES

βάλλε, βάλλε, βάλλε, βάλλε,
πᾶιε πᾶιε τὸν μιαρόν.
οὐ βαλεῖς, οὐ βαλεῖς;

ΔΙΚΑΙΟΠΟΛΙΣ

(στρ) Ἡράκλεις τουτὶ τί ἔστι; τὴν χύτραν συντρίψετε.

ΧΟΡΟΣ

285 σὲ μὲν οὖν καταλεύσομεν, ὡ μιαρὰ κεφαλή.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀντὶ ποίας αἰτίας, ὡχαρνέων γεραίτατοι;

ΧΟΡΟΣ

τοῦτ' ἐρωτᾶς; ἀναι-
σχυντος εἶ καὶ βδελυρός,
ὡ προδότα τῆς πατρίδος,
290 ὅστις ἡμῶν μόνος
σπεισάμενος εἴτα δύνα-
σαι πρὸς ἔμ' ἀποβλέπειν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀντὶ δ' ὡν ἐσπεισάμην οὐκ ἴστε; ἀλλ' ἀκούσατε.

ΧΟΡΟΣ

295 σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε χώσομεν τοῖς
λίθοις.

ΔΙΚΑΙΟΠΟΛΙΣ

μηδαμῶς πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ',
ὦγαθοί.

ΧΟΡΟΣ

οὐκ ἀνασχήσομαι.

ACHARNIANS

Pelt him, pelt him, pelt him, pelt him!
Hit him! Hit the pariah!
Won't you pelt him? Won't you pelt him?

DICAEOPOLIS

Heracles! What's going on? You'll smash my bowl!

CHORUS

No, it's you we'll stone to death, foul fellow!

DICAEOPOLIS

On what grounds, venerable Acharnian elders?

CHORUS

You ask that? You're
shameless and disgusting,
you traitor to your country,
the only one among us
to make peace, and then
you've the nerve to look me in the eye!

DICAEOPOLIS

But shouldn't you know my reasons for making peace?
Please listen!

CHORUS

Listen to you? You're done for! We'll bury you under a
mound of stones!

DICAEOPOLIS

Don't do it, at least till you've heard me out! Come now,
hold off, good sirs.

CHORUS

I will not hold off!

μηδὲ λέγε μοι σὺ λόγον·
 ώς μεμίσηκά σε Κλέ-
 300 ωνος ἔτι μᾶλλον, ὃν
 κατατεμῶ τοῖσιν ἵπ-
 πεῦσι καττύματα.

ΚΟΡΤΦΑΙΟΣ

σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακ-
 ρούς,
 ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

ΔΙΚΑΙΟΠΟΛΙΣ

305 ὥγαθοί, τοὺς μὲν Λάκωνας ἐκποδὼν ἔάσατε,
 τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς
 ἐσπεισάμην.

ΚΟΡΤΦΑΙΟΣ

πῶς δ' ἔτ' ἀν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω γ'
 ἄπαξ
 οἶσιν οὔτε βωμὸς οὔτε πίστις οὕθ' ὅρκος μένει;

ΔΙΚΑΙΟΠΟΛΙΣ

οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
 310 οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.

ΚΟΡΤΦΑΙΟΣ

οὐχ ἀπάντων, ὦ πανούργε; ταῦτα δὴ τολμᾶς λέγειν
 ἐμφανῶς ἥδη πρὸς ἡμᾶς; εἰτ' ἐγώ σου φείσομαι;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐχ ἀπάντων, οὐχ ἀπάντων ἀλλ' ἐγὼ λέγων ὅδι
 πόλλ' ἀν ἀποφήναιμ' ἐκείνους ἔσθ' ἀ κάδικουμένους.

ACHARNIANS

And don't you give me a speech;
for I hate you even more
than Cleon, whom
I intend to cut up
as shoeleather for the Knights.⁴²

CHORUS LEADER

I'm not going to listen to long speeches from you; you've made peace with the Spartans! I'm going to punish you instead.

DICAEOPOLIS

Good sirs, forget the Spartans for a moment and hear about my treaty, whether I was right to make one.

CHORUS LEADER

How can you say it's right to have any dealings at all with people who abide by no altar, no agreement, no oath?

DICAEOPOLIS

I know that even the Spartans, whom we treat too ruthlessly, are not responsible for all our problems.

CHORUS LEADER

Not all of them? You criminal! You dare to say this right to our face, and then I'm to spare you?

DICAEOPOLIS

Not for all our problems, not all of them. Here and now, in fact, I could make a speech showing that in many respects they're the wronged party.

⁴² Speaking not as Acharnians but as Aristophanes' own chorus, they advertise the following year's Lenaean play, *Knights*, with a jibe at Cleon's trade.

ARISTOPHANES

ΚΟΡΤΦΑΙΟΣ

315 τοῦτο τοῦπος δεινὸν ἥδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

ΔΙΚΑΙΟΠΟΛΙΣ

καν γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ,
ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.

ΚΟΡΤΦΑΙΟΣ

εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὃ δημόται,
320 μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον εἰς φοινικίδα;

ΔΙΚΑΙΟΠΟΛΙΣ

οἶν αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέζεστεν.
οὐκ ἀκούσεσθ', οὐκ ἀκούσεσθ' ἐτεόν, ὃχαριηδαι;

ΚΟΡΤΦΑΙΟΣ

οὐκ ἀκουσόμεσθα δῆτα.

ΔΙΚΑΙΟΠΟΛΙΣ

δεινά γ' ἄρα πείσομαι.

ΚΟΡΤΦΑΙΟΣ

ἐξολοίμην, ἦν ἀκούσω.

ΔΙΚΑΙΟΠΟΛΙΣ

μηδαμῶς, ὃχαρικοί.

ΚΟΡΤΦΑΙΟΣ

ώς τεθνήξων ἵσθι νυνί.

ACHARNIANS

CHORUS LEADER

What you say is truly awful and stomach-turning, if you'll dare to speak to us in defence of our enemies.

DICAEOPOLIS

And what's more, if what I say isn't right and doesn't seem right to the people, I'll be happy to speak with my head on a butcher's block!⁴³

CHORUS LEADER

Tell me, why are we sparing the stones, fellow demesmen, instead of unraveling this man till he's red as a scarlet cloak?⁴⁴

DICAEOPOLIS

What a dark ember blazed up in you then! Won't you listen? Won't you really listen, sons of Acharneus?

CHORUS LEADER

Absolutely not.

DICAEOPOLIS

Then dire will be my suffering.

CHORUS LEADER

May I die if I listen to you!

DICAEOPOLIS

Don't say that, Acharnians!

CHORUS LEADER

Count on being an instant goner!

⁴³ Literalizing a metaphor from *Telephus*, where the hero tells Agamemnon that he will not withhold a just reply "even if a man with an axe were about to strike my neck" (fr. 706).

⁴⁴ Such as the Spartans wore on campaign.

ΔΙΚΑΙΟΠΟΛΙΣ

325

δῆξομάρ' ὑμᾶς ἐγώ.

ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·
ώς ἔχω γ' ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών.

ΚΟΡΤΦΑΙΟΣ

εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες δημόται,
τοῦς Ἀχαρνικοῦσιν ἡμῖν; μῶν ἔχει του παιδίον
330 τῶν παρόντων ἔνδον εἴρξας; ἢ πὶ τῷ θρασύνεται;

ΔΙΚΑΙΟΠΟΛΙΣ

βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθράκων τι κήδεται.

ΚΟΡΤΦΑΙΟΣ

ώς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός.
ἄλλὰ μὴ δράσῃς ὁ μέλλεις, μηδαμῶς, ὥ μηδαμῶς.

ΔΙΚΑΙΟΠΟΛΙΣ

(ἀντ) ώς ἀποκτενῶ· κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι.

ΧΟΡΟΣ

336 ἀπολεῖς ἄρ' ὁμήλικα τόνδε φιλανθρακέα;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἡκούσατε.

ΧΟΡΟΣ

ἄλλὰ νυνὶ λέγ', ὁ τι
σοι δοκεῖ, τόν τε Λακε—

⁴⁵ Making charcoal was a characteristic Acharnian industry; for the parody of *Telephus* see Introductory Note.

ACHARNIANS

DICAEOPOLIS

Then I'll bite you! I'll kill in return your nearest and dearest; for I've got hostages of yours; I'm going to fetch them and cut their throats!

DICAEOPOLIS goes inside.

CHORUS LEADER

Tell me, fellow demesmen, what does he mean by this threat against us Acharnians? He hasn't got somebody's child, one of ours, locked up in there, has he? Then why is he so cocky?

DICAEOPOLIS reappears with a large knife and a coal basket.

DICAEOPOLIS

Pelt me, if you like! And I'll murder this!⁴⁵ I'll soon see which among you has a care for kith and kindling!

CHORUS LEADER

Now we're done for! That coal basket is from my deme! Don't do what you're set on doing! Don't, oh don't!

DICAEOPOLIS

Kill I will. Shout away; I don't intend to listen.

CHORUS

Then you'll kill this, my coeval, my coal-eague?

DICAEOPOLIS

You were deaf to *my* pleas a moment ago.

CHORUS

Very well, say your piece,
tell us here and now

δαιμόνιον αὐτόθεν ὅ-
τῳ τρόπῳ σουστὶ φίλος·
340 ὡς τόδε τὸ λαρκίδιον
οὐ προδώσω ποτέ.

ΔΙΚΑΙΟΠΟΛΙΣ

τοὺς λίθους νῦν μοι χαμᾶζε πρῶτον ἔξεράσατε.

ΧΟΡΟΣ

ούτοις σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ ξίφος.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλ’ ὅπως μὴ ν τοῖς τρίβωσιν ἐγκάθηνταί που
λίθοι.

ΧΟΡΟΣ

ἐκσέσεισται χαμᾶζ.

οὐχ ὄρᾶς σειόμενον;
345 ἀλλὰ μή μοι πρόφασιν,
ἀλλὰ κατάθου τὸ βέλος.
ὡς ὅδε γε σειστὸς ἄμα
τῇ στροφῇ γίγνεται.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐμέλλετ’ ἅρ’ ἀπαντες ἀνασείσειν βοήν,
ολίγου τ’ ἀπέθανον ἄνθρακες Παρνάσιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
350 ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν
ὁ λάρκος ἐπετίλησεν ὥσπερ σηπία.

ACHARNIANS

in what way
the Spartan's your friend.
For this dear little basket
I'll never desert.

DICAEOPOLIS

Please begin by disgorging your stones on the ground.

CHORUS

There you are, they're on the ground. Now you lay
down your sword.

DICAEOPOLIS

But maybe there are some stones lurking somewhere in
your cloaks.

CHORUS

It's shaken out to the ground.
Don't you see it being shaken?
Come, no excuses, please,
just lay down that weapon;
for this is getting shaken⁴⁶
as I twirl in the dance.

DICAEOPOLIS

So you were all getting ready to shake your shouts at me,
and some Parnesian⁴⁷ coals were very nearly killed, and all
because of their fellow demesmen's eccentricity. And in its
fear this basket has dirtied me with a load of coal dust, like

⁴⁶ For Greeks ancient and modern, "shaking out" one's clothing expresses or reinforces a remonstration, curse, or threat.

⁴⁷ "Parnesian" seems to be a comic demotic, "of Parnes"; a spur of this mountain extended into Acharnae and furnished the wood burned to make Acharnian coal.

δεινὸν γὰρ οὗτως ὁμφακίαν πεφυκέναι
 τὸν θυμὸν ἀνδρῶν ὡστε βάλλειν καὶ βοᾶν
 ἐθέλειν τ' ἀκοῦσαι μηδὲν ἵσον ἵσω φέρον,
 355 ἐμοῦ ὑθέλοντος ὑπὲρ ἐπιξήνου λέγειν
 ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἀν λέγω·
 καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἔγω.

ΧΟΡΟΣ

(στρ) τί οὖν <οὐ> λέγεις, ἐπίξηνον ἔξενεγκὼν θύραζ,
 360 δὸ τι ποτ', ὥστη σχέτλιε, τὸ μέγα τοῦτο ἔχεις;
 πάνυ γὰρ ἐμέ γε πόθος ὅ τι φρονεῖς ἔχει.

ΚΟΡΤΦΑΙΟΣ

ἀλλ' ἥπερ αὐτὸς τὴν δίκην διωρίσω,
 365 θεὶς δεῦρο τούπιξηνον ἐγχείρει λέγειν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,
 δὸ δ' ἀνὴρ ὁ λέξων ούτοσὶ τυννουτοσί.
 ἀμέλει μὰ τὸν Δῆστον οὐκ ἐνασπιδώσομαι,
 λέξω δὲ ὑπὲρ Λακεδαιμονίων ἀμοὶ δοκεῖ.
 370 καίτοι δέδοικα πολλά· τούς τε γὰρ τρόπους
 τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,
 ἐάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
 ἀνὴρ ἀλαζὼν καὶ δίκαια κάδικα·
 κάντανθα λανθάνουστ' ἀπεμπολώμενοι.
 375 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι
 οὐδὲν βλέπουσιν ἄλλο πλὴν ψῆφῳ δακεῖν.

ACHARNIANS

a squid. It's terrible that the temper of gentlemen should grow so vinegary that they throw stones, and shout, and are unwilling to listen to something evenly balanced, even when I'm ready to say over a butcher's bloek everything I have to say on behalf of the Spartans, though I value my life.

CHORUS

Then why don't you bring a butcher's bloek outside
and state,
hard man, whatever this great piece is that you've got
to say?
An avid longing grips me to know what's on your
mind.

CHORUS LEADER

All right then, place the bloek here, the way you yourself
prescribed for your ordeal, and begin your speeh.

DICAEOPOLIS goes inside and produces a butcher's block.

DICAEOPOLIS

Look, now: here's the butcher's bloek, and here's the man
who's ready to make a speeh, such as he is. Don't worry:
I swear to god I won't buckler myself, but will speak in
defence of the Spartans just what I think. And yet I'm
very apprehensive: I know the way country people aet,
deeply delighted when some fraudulent personage eulogizes
them and the eity, whether truly or falsely; that's how
they ean be bought and sold all unawares. And I know the
hearts of the oldsters too, looking forward only to biting

ARISTOPHANES

αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἄπαθον
ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.
εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον
380 διέβαλλε καὶ ψευδῆ κατεγλώττιζε μου
κάκυκλοβόρει κάπλυνεν, ὥστ' ὀλίγου πάν
ἀπωλόμην μολυνοπραγμονούμενος.
νῦν οὖν με πρῶτον πρὶν λέγειν ἔαστε
384 ἐνσκευάσασθαί μ' οἶον ἀθλιώτατον.

ΧΟΡΟΣ

(ἀντ) τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς;
λαβὲ δὲ ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου
390 σκοτοδασυκνότριχά τιν' Ἄιδος κυνῆν,

ΚΟΡΤΦΑΙΟΣ

εἴτ' ἔξανοιγε μηχανὰς τὰς Σισύφου·
ώς σκῆψιν ἀγὼν οὗτος οὐκ εἰσδέξεται.

ΔΙΚΑΙΟΠΟΛΙΣ

ῶρα ὅτιν ἀρμοῖ καρτερὰν ψυχὴν λαβεῖν·
καὶ μοι βαδιστέ ἔστιν ώς Εὐριπίδην.
παῖ παῖ.

ΘΕΡΑΠΩΝ

τίς οὗτος;

393 ἀρμοῖ Robertson et Lloyd-Jones: ἀρά μοι R: ἥδη γ Suda

⁴⁸ He refers to the popular courts, whose jurymen tended to be elderly and poor and were often suspected by wealthy litigants of voting vindictively from class bias; the jury system is satirized in *Wasps*.

ACHARNIANS

with their ballots.⁴⁸ And in my own case I know what Cleon did to me because of last year's comedy. He hauled me before the Council, and slandered me, and tongue-lashed me with lies, and roared like the Cycloborus,⁴⁹ and soaked me in abuse, so that I nearly died in a mephitic miasma of misadventure.⁵⁰ So now, before I make my speech, please let me array myself in guise most piteous.

CHORUS

Why this dodging and scheming and contriving
delays?

For all I care you may get from Hieronymus⁵¹
a dim dense shaggy-maned cap of invisibility.

CHORUS LEADER

Come now, disclose your Sisyphean⁵² ruses: this case will acknowledge no mitigating circumstances!

DICAEOPOLIS

Now's the time to gain a sturdy heart, and make a visit to Euripides. (*he knocks on Euripides' door*) Boy! Boy!

SLAVE

(opening the door a crack) Who's that?

⁴⁹ An Attic stream noted for its loudness when in spate.

⁵⁰ For Cleon's action against Aristophanes see Introductory Note.

⁵¹ A tragic and dithyrambic poet with long hair who, according to ancient commentators, was fond of using frightening masks in his plays.

⁵² Sisyphus, a mythical king of Corinth, was proverbial for cunning.

ARISTOPHANES

395

ΔΙΚΑΙΟΠΟΛΙΣ
᷂νδον ἔστ' Εὐριπίδης;

ΘΕΡΑΠΩΝ
οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις.

ΔΙΚΑΙΟΠΟΛΙΣ
πῶς ἔνδον, εἴτ' οὐκ ἔνδον;

ΘΕΡΑΠΩΝ
ὅρθως, ὥ γέρον.
ό νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ
τραγῳδίαν.

400

ΔΙΚΑΙΟΠΟΛΙΣ
ὦ τρισμακάρι' Εὐριπίδη,
οὕτος δοῦλος ούτωσὶ σοφῶς ὑποκρίνεται.
ἐκκάλεσον αὐτόν.

ΘΕΡΑΠΩΝ
ἀλλ' ἀδύνατον.

405

ΔΙΚΑΙΟΠΟΛΙΣ
οὐ γὰρ ἀν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.
Εὐριπίδη, Εὐριπίδιον,
ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί·
Δικαιόπολις καλῶ σ' ὁ Χολλήδης ἔγώ.

ΕΤΡΙΠΗΔΗΣ
ἀλλ' οὐ σχολή.

ACHARNIANS

DICAEOPOLIS

Is Euripides at home?

SLAVE

He's home and not at home, if you get my point.

DICAEOPOLIS

Home and not at home—how can that be?

SLAVE

It's straightforward, old sir. His mind, being outside collecting versicles, is not at home, while he himself is at home, with his feet up, composing tragedy.

DICAEOPOLIS

Thrice-blessed Euripides, that your slave renders you so convincingly! Ask him to come out.

SLAVE

Quite impossible. (*he shuts the door*)

DICAEOPOLIS

Do it anyway. Well, I won't leave; I'll keep knocking on the door. Euripides! Dear Euripides, answer, if ever you answered any mortal. Dicaeopolis of Cholleidai⁵³ calls you—'tis I.

EURIPIDES

(from within) I'm busy.

⁵³ Here the audience first learns the hero's name. The deme Cholleidai was not far from Acharnae; why Dicaeopolis is associated with it is unclear. It may simply pun on *cholos* "lame," though that theme has yet to be introduced (line 411).

⁴⁰¹ σοφῶς ὑποκρίνεται R: σαφῶς ἀπεκρίνατο γ

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλ' ἐκκυκλήθητ'.

ΕΤΡΙΠΙΔΗΣ

ἀλλ' ἀδύνατον.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλ' ὅμως.

ΕΤΡΙΠΙΔΗΣ

ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.

ΔΙΚΑΙΟΠΟΛΙΣ

Εὐριπίδη.

ΕΤΡΙΠΙΔΗΣ

τί λέλακας;

ΔΙΚΑΙΟΠΟΛΙΣ

410 ἀναβάδην ποιεῖς,

ἐξὸν καταβάδην; οὐκ ἔτος χωλοὺς ποιεῖς.

ἀτὰρ τί τὰ ράκι' ἐκ τραγῳδίας ἔχεις,

ἐσθῆτ' ἐλεινήν; οὐκ ἔτος πτωχοὺς ποιεῖς.

ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,

415 δόσ μοι ράκιόν τι τοῦ παλαιοῦ δράματος.

δεῖ γάρ με λέξαι τῷ χορῷ ρῆσιν μακράν
αὗτη δὲ θάνατον, ἦν κακῶς λέξω, φέρει.

ΕΤΡΙΠΙΔΗΣ

τὰ ποῖα τρύχη; μῶν ἐν οἷς Οἰνεὺς ὄδι

ACHARNIANS

DICAEOPOLIS

Then have yourself wheeled out.⁵⁴

EURIPIDES

Quite impossible.

DICAEOPOLIS

Do it anyway.

EURIPIDES

All right, I'll have myself wheeled out; I've no time to get up.

EURIPIDES is revealed reclining on a couch.

DICAEOPOLIS

Euripides?

EURIPIDES

Why this utterance?

DICAEOPOLIS

Do you compose with your feet up, when they could be down? No wonder you create cripples! And why do you wear those rags from tragedy, a raiment piteous? No wonder you create beggars! But come, I beg you by your knees, Euripides, give me a bit of rag from that old play. I've got to make a long speech to the chorus, and if I speak poorly, it means my death.

EURIPIDES

Whieh ragged garb? (*rummaging through his costumes*)

⁵⁴ I.e. on the *eccyclema*, a platform which could be wheeled out of the stage building to reveal interior space.

ARISTOPHANES

ο δύσποτμος γεραιὸς ἡγωνίζετο;

ΔΙΚΑΙΟΠΟΛΙΣ

420 οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου.

ΕΤΡΙΠΙΔΗΣ

τὰ τοῦ τυφλοῦ Φοίνικος;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐ Φοίνικος, οὐ

ἀλλ' ἔτερος ἦν Φοίνικος ἀθλιώτερος.

ΕΤΡΙΠΙΔΗΣ

ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;
ἀλλ' ἦ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;

ΔΙΚΑΙΟΠΟΛΙΣ

425 οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου.

ΕΤΡΙΠΙΔΗΣ

ἀλλ' ἦ τὰ δυσπινῆ θέλεις πεπλώματα,
ἄ Βελλεροφόντης εἰχ' ὁ χωλὸς ούτοσί;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐ Βελλεροφόντης· ἀλλὰ κάκεῖνος μὲν ἦν
χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν.

55 Oeneus, King of Calydon, deposed by his nephews in favor of his brother Agrius, became an impoverished exile. In Euripides' lost play, Oeneus is returned to power by his grandson Diomedes.

ACHARNIANS

Not that in which this Oeneus, the star-crossed ancient, did contend?⁵⁵

DICAEOPOLIS

No, not from Oeneus, but someone even more wretched.

EURIPIDES

From Phoenix, who was blind?⁵⁶

DICAEOPOLIS

Not Phoenix, no; someone else more wretched than Phoenix.

EURIPIDES

What tatters of robing does the man seek? Do you mean those of the beggar Philoctetes?⁵⁷

DICAEOPOLIS

No, someone far, far more beggarly than he.

EURIPIDES

Then do you want the foul accouterment that this Bellerophon, the cripple, wore?⁵⁸

DICAEOPOLIS

Not Bellerophon, though the man I want was also a cripple, a beggar, a smooth-talker, an impressive speaker.

⁵⁶ Phoenix was falsely accused by his father's concubine of trying to seduce her, made an unconvincing defence speech, and was blinded and exiled.

⁵⁷ Euripides had portrayed the castaway Philoctetes as living on the charity of the Lemnians.

⁵⁸ Bellerophon tried to scale Olympus on the winged horse, Pegasus, but was thrown and crippled when Zeus sent a gadfly to vex the horse.

ARISTOPHANES

ΕΤΡΙΠΙΔΗΣ

οἶδ' ἄνδρα, Μυσὸν Τήλεφον.

ΔΙΚΑΙΟΠΟΛΙΣ

430 ναί, Τήλεφον·
τούτου δός, ἀντιβολῶ σέ, μοι τὰ σπάργανα.

ΕΤΡΙΠΙΔΗΣ

ὦ παῖ, δὸς αὐτῷ Τηλέφου ράκώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστείων ράκων
μεταξὺ τῶν Ἰνοῦς. ἵδού, ταντὶ λαβέ.

ΔΙΚΑΙΟΠΟΛΙΣ

435 ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῇ.
“ἐνσκευάσασθαί μ’ οἶον ἀθλιώτατον.”
Εὐριπίδη, ’πειδήπερ ἔχαρίσω ταδί,
κάκεινά μοι δὸς τάκόλουθα τῶν ράκων,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
440 δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον,
εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μῆ·
τοὺς μὲν θεατὰς εἰδέναι μ’ ὃς εἰμ’ ἐγώ,
τοὺς δ’ αὖ χορευτὰς ἡλιθίους παρεστάναι,
ὅπως ἄν αὐτοὺς ρήματίοις σκιμαλίσω.

ΕΤΡΙΠΙΔΗΣ

445 δώσω· πυκνῇ γὰρ λεπτὰ μηχανᾶ φρενί.

ΔΙΚΑΙΟΠΟΛΙΣ

εὐδαιμονοίης· Τηλέφῳ δ’ ἀγὼ φρονῶ.
εὖ γ’· οἶον ἥδη ρήματίων ἐμπίμπλαμαι.

436 (=384) del. Dobree

ACHARNIANS

EURIPIDES

I know the man: Mysian Telephus!⁵⁹

DICAEOPOLIS

Yes, Telephus! Give me, I entreat you, his swaddlings!

EURIPIDES

Boy, give him the rags of Telephus. They lie above the Thyestean⁶⁰ rags, 'tween them and Ino's.⁶¹

SLAVE

Here, take them.

DICAEOPOLIS

(inspecting the rags) O Zeus who sees everywhere, through and under! Euripides, since you've been so kind to me, please give me what goes along with the rags: that little Mysian beanie for my head. For the beggar must I seem to be today: to be who I am, yet seem not so. The audience must know me for who I am, but the chorus must stand there like simpletons, so that with my pointed phrases I can give them the finger.

EURIPIDES

I'll give it, for you contrive finely with your dense mind.

DICAEOPOLIS

God bless you, and as for Telephus—what's in my thoughts! Bravo! How I'm filling up with phraselets already! But I do

⁵⁹ See Introductory Note.

⁶⁰ Referring probably to *Thyestes*, in which the title character is banished for seducing the wife of his brother, Atreus.

⁶¹ In *Ino*, the title character is imprisoned by her former husband, Athamas.

ARISTOPHANES

ἀτὰρ δέομαι γε πτωχικοῦ βακτηρίου.

ΕΤΡΙΠΙΔΗΣ

τουτὶ λαβὼν ἄπελθε λαῖνων σταθμῶν.

ΔΙΚΑΙΟΠΟΛΙΣ

450 ὁ θύμ', ὁρᾶς γὰρ ὡς ἀπωθοῦμαι δόμων,
πολλῶν δεόμενος σκευαρίων, νῦν δὴ γενοῦ
γλίσχρος, προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,
δός μοι σπυρίδιον διακεκαυμένον λύχνῳ.

ΕΤΡΙΠΙΔΗΣ

τί δ', ὁ τάλας, σε τοῦδ' ἔχει πλέκους χρέος;

ΔΙΚΑΙΟΠΟΛΙΣ

455 χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν.

ΕΤΡΙΠΙΔΗΣ

λυπηρὸς ἵσθ' ὁν κάποχώρησον δόμων.

ΔΙΚΑΙΟΠΟΛΙΣ

φεῦ. εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.

ΕΤΡΙΠΙΔΗΣ

ἄπελθέ νύν μοι.

ΔΙΚΑΙΟΠΟΛΙΣ

μάλλά μοι δὸς ἐν μόνον,
κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.

ΕΤΡΙΠΙΔΗΣ

460 φθείρου λαβὼν τόδ'. ἵσθ' ὄχληρὸς ὁν δόμοις.

ΔΙΚΑΙΟΠΟΛΙΣ

οὕπω μὰ Δῖ οἶσθ' οἵ αὐτὸς ἐργάζει κακά.

ACHARNIANS

need a beggar's cane.

EURIPIDES

Take this, and begone from these marble halls.

DICAEOPOLIS

My soul, you see how I'm driven from the halls still needing many props. So now be whiny, beggarly, and precatory! Euripides, give me a little basket burned through by a lamp!

EURIPIDES

What need have you, poor wretch, for this wickerwork?

DICAEOPOLIS

No need at all; I want to have it anyway.

EURIPIDES

Know you are irksome, and depart my halls!

DICAEOPOLIS

Whew! God's blessings on you—as once on your mother!

EURIPIDES

Now pray begone!

DICAEOPOLIS

No, but give me just one thing more, a little goblet with a broken lip.

EURIPIDES

Take this one—to blazes! Know you are troublesome to my halls!

DICAEOPOLIS

By Zeus, you don't yet realize how much trouble you make

ARISTOPHANES

ἀλλ', ὡς γλυκύτατ' Εύριπίδη, τουτὶ μόνον δόσι μοι χυτρίδιον σπογγίῳ βεβυσμένον.

ΕΤΡΙΠΙΔΗΣ

ἄνθρωπ', ἀφαιρήσει με τὴν τραγῳδίαν.
ἄπελθε ταυτηνὶ λαβών.

ΔΙΚΑΙΟΠΟΛΙΣ

465 ἀπέρχομαι.

καίτοι τί δράσω; δεῖ γὰρ ἐνὸς οὐ μὴ τυχὼν
ἀπόλωλ'. ἀκουσον, ὡς γλυκύτατ' Εὐριπίδη·
τουτὶ λαβὼν ἅπειμι κού πρόσειμ' ἔτι·
εἰς τὸ σπυρίδιον ἴσχνά μοι φυλλεῖα δόσ.

ΕΤΡΙΠΙΔΗΣ

470 ἀπολεῖς μ'. ἵδού σοι. φροῦδά μοι τὰ δράματα.

ΑΙΚΑΙΟΠΟΛΙΣ

ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γάρ εἰμ' ἄγαν
οὐχληρός, οὐ δοκῶν με κοιράνους στυγεῖν.
οἵμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμην
ἐν ὥπερ ἔστι πάντα μοι τὰ πράγματα.

475 Εύριπίδιον ὥ γλυκύτατον καὶ φίλτατον,
κάκιστ' ἀπολοίμην, εἴ τι σ' αἰτήσαιμ' ἔτι,
πλὴν ἐν μόνον, τουτὶ μόνον, τουτὶ μόνον,
σκάνδικα μοι δὸς μητρόθεν δεδεγμένος.

ΕΤΡΙΠΠΙΑΗΣ

ἀνὴρ ὑβρίζει· κλῆε πηκτὰ δωμάτων.

ΔΙΚΑΙΟΠΟΛΙΣ

480 ὁ θύμ', ἄνευ σκάνδικος ἐμπορευτέα.

ACHARNIANS

yourself! — But my sweetest Euripides, just give me that little bottle plugged with a sponge.

EURIPIDES

Fellow, you'll make off with my whole tragedy! Take this and begone.

DICAEOPOLIS

I'm off. Hold on, what am I doing? There's one thing missing, whieh if I don't have, I'm lost. Listen, my sweetest Euripides, with this I'll go, and never eome again. Give me some withered greenery for my little basket.

EURIPIDES

You'll destroy me! Here you are. Gone are my plays!

DICAEOPOLIS

No more; I'll go. Indeed I am too troublesome, though little thought I the chieftans hate me so!⁶² Good heavens me, I'm ruined! I've forgotten the one thing on which all my plans depend. My sweetest, dearest Euripidoodle, a wretched death be mine if ever again I ask you for anything—save just one thing, only this one, only this one: give me some ehervil from your mother's store.⁶³

EURIPIDES

The man's outrageous! Batten the barriers of my domieile!

EURIPIDES is wheeled inside.

DICAEOPOLIS

My soul, without ehervil must you venture forth. Don't you

⁶² The line, in tragic style, is probably taken from *Telephus*.

⁶³ Aristophanes, for reasons unclear, often refers to Euripides' mother as an impoverished hawker of wild herbs.

ἀρ' οἰσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
 μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;
 πρόβαινέ νυν, ὡς θυμέ· γραμμὴ δ' αὐτηί.
 ἔστηκας; οὐκ εἶ καταπιὼν Εὔριπίδην;
 485 ἐπήνεστ· ἄγε νυν, ὡς τάλαινα καρδία,
 ἄπελθ' ἐκεῖσε, κἄτα τὴν κεφαλὴν ἐκεῖ
 παράσχεις εἰποῦστ· ἄττ' ἀν αὐτῇ σοὶ δοκῆ.
 τόλμησον, ἵθι, χώρησον ἄγαμαι καρδίας.

ΧΟΡΟΣ

(στρ) τί δράσεις; τί φήσεις; <εὖ> ἵσθι νυν
 491 ἀναίσχυντος ὃν σιδηροῦς τ' ἀνήρ,
 ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
 ἄπασι μέλλεις εἴς λέγειν τάναντία.
 495 ἀνήρ οὐ τρέμει τὸ πρᾶγμ'. εἶά νυν,
 ἐπειδήπερ αὐτὸς αἰρεῖ, λέγε.

ΔΙΚΑΙΟΠΟΛΙΣ

μή μοι φθονήσῃτ', ἄνδρες οἱ θεώμενοι,
 εἰ πτωχὸς ὃν ἔπειτ' ἐν Ἀθηναίοις λέγειν
 μέλλω περὶ τῆς πόλεως, τρυγῳδίαν ποιῶν.
 500 τὸ γάρ δίκαιον οἶδε καὶ τρυγῳδία.
 ἔγὼ δὲ λέξω δεινὰ μέν, δίκαια δέ.
 οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
 ξένων παρόντων τὴν πόλιν κακῶς λέγω.
 αὐτοὶ γάρ ἔσμεν ούπὶ Ληναίω τ' ἀγών,
 505 κούπω ξένοι πάρεισιν οὕτε γάρ φόροι
 ἥκουσιν οὗτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι
 ἀλλ' ἔσμεν αὐτοὶ νῦν γε περιεπιστρένοι.

ACHARNIANS

realize what a great contest you will soon contest, when you speak in defence of Spartan foemen? Forward now, my soul; there's your mark. You hesitate? Won't you get going, now that you've downed a draught of Euripides? Bravo! Come on now, my foolish heart, get on over there, and then offer up your head on the spot, after you've told them what you yourself believe. Be bold, go on, move out. Well done, heart!

CHORUS

What will you do? What will you say? You must
realize

that you are a shameless and a steely man,
you who have offered your neck to the city
and mean to speak alone against everyone.

The man does not tremble at his task. Very well:
since you've made the choicer yourself, speak!

DICAEOPOLIS

Do not be aggrieved with me, gentleman spectators, if, though a beggar, I am ready to address the Athenians about the city while making comedy. For even comedy knows about what's right; and what I say will be shocking, but right. This time Cleon will not accuse me of defaming the city in the presence of foreigners; for we are by ourselves; it's the Lenaean competition, and no foreigners are here yet; neither tribute nor troops have arrived from the allied cities.⁶⁴ This time we are by ourselves, clean-hulled—for I

⁶⁴ Tribute payments from Athens' subject allies were presented at the Greater Dionysia in the spring, when allied troops would be mustered for the campaign season.

τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
 ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
 510 καύτοῖς ὁ Ποσειδῶν, οὐπὶ Ταινάρῳ θεός,
 σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·
 κάμοὶ γάρ ἔστι τάμπελια κεκομμένα.
 ἀτάρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
 515 ήμῶν γὰρ ἄνδρες, — οὐχὶ τὴν πόλιν λέγω·
 μέμιησθε τοῦθ', δτι οὐχὶ τὴν πόλιν λέγω, —
 ἀλλ' ἄνδραρια μοχθηρά, παρακεκομμένα,
 ἄτιμα καὶ παράσημα καὶ παράξενα,
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια.
 520 κεῖ πον σίκυον ἴδοιεν ἢ λαγώδιον
 ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἄλας,
 ταῦτ' ἦν Μεγαρικὰ κάπεπρατ' αὐθημερόν.
 καὶ ταῦτα μὲν δὴ σμικρὰ κάπιχώρια·
 πόριην δὲ Σιμαίθαν ίόντες Μεγαράδε
 525 νεανίαι κκλέπτουσι μεθυσοκότταβοι·
 κἀθ' οἱ Μεγαρῆς ὁδύναις πεφυσιγγωμένοι
 ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·
 κάντεῦθεν ἀρχὴ τοῦ πολέμου κατερράγη
 "Ελλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.
 530 ἐντεῦθεν ὄργῃ Περικλέης οὐλύμπιος
 ἥστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,

⁶⁵ A cape at the southwestern tip of the Peloponnese.

⁶⁶ An allusion to the great earthquake that devastated Laconia c. 464 and that many attributed to the anger of Poseidon following

ACHARNIANS

count the resident foreigners as the bran of our populace. Myself, I hate the Spartans vehemently; and may Poseidon, the god at Tainarum,⁶⁵ send them an earthquake and shake all their houses down on them;⁶⁶ for I too have had vines cut down. And yet I ask—for only friends are present for this speech—why do we blame the Spartans for this? For it was men of ours—I do not say the city, remember that, I do not say the city—but some trouble-making excuses for men, misminted, worthless, brummagem, and foreign-made, who began denouncing the Megarians' little cloaks.⁶⁷ If anywhere they spotted a cucumber or a bunny, or a piglet or some garlic or rock salt, these were "Megarian" and sold off the very same day. Now granted, this was trivial and strictly local. But then some tipsy, cottabus-playing⁶⁸ youths went to Megara and kidnapped the whore Simaetha.⁶⁹ And then the Megarians, garlic-stung by their distress, in retaliation stole a couple of Aspasia's whores,⁷⁰ and from that the onset of war broke forth upon all the Greeks: from three sluts! And then in wrath Pericles, that Olympian, did lighten and thunder and stir up

the Spartans' execution of some of their subjects, who had taken refuge in his temple at Cape Taenarum.

⁶⁷ On the suspicion that they had been imported without payment of duties.

⁶⁸ The game of cottabus, in which drinkers tossed wine lees at a target, was associated with dissolute behavior.

⁶⁹ A lover of Alcibiades, according to the scholia.

⁷⁰ Popular gossip held that Aspasia, an immigrant citizen of Miletus who lived with Pericles as his unmarried wife, procured free-born women for him, or even trained prostitutes. In *Peace* 603-15 a different personal motive for starting the war is attributed to Pericles.

έτιθει νόμους ὡσπερ σκόλια γεγραμμένους,
ώς χρὴ Μεγαρέας μήτε γῆ μήτ' ἐν ἀγορᾷ
μήτ' ἐν θαλάττῃ μήτ' ἐν ἡπείρῳ μένειν.
 535 ἐντεῦθεν οἱ Μεγαρῆς, ὅτε δὴ πείνων βάδην,
Λακεδαιμονίων ἔδεοντο τὸ ψήφισμ' ὅπως
μεταστραφείη τὸ διὰ τὰς λαικαστρίας·
οὐκ ἥθέλομεν δ' ἡμεῖς δεομένων πολλάκις.
κἀντεῦθεν ἥδη πάταγος ἦν τῶν ἀσπίδων.
 540 ἐρεῖ τις “οὐ χρῆν·” ἀλλὰ τί ἔχρῆν εἴπατε.
φέρ', εἰ Λακεδαιμονίων τις εἰσπλεῦσαν σκάφει
ἀπέδοτο φήνας κυνίδιον Σεριφίων,
καθῆσθ' ἀν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ·
καὶ κάρτα μένταν εὐθέως καθείλκετε
 545 τριακοσίας ναῦς, ἦν δ' ἄν ἡ πόλις πλέα
θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς,
μισθοῦ διδομένου, παλλαδίων χρυσουμένων,
στοᾶς στεναχούσης, σιτίων μετρουμένων,
ἀσκῶν, τροπωτήρων, κάδους ὠνουμένων,
 550 σκορόδων, ἐλαῶν, κρομμύων ἐν δικτύοις,
στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων·
τὸ νεώριον δ' αὖ κωπέων πλατουμένων,
τύλων ψοφούντων, θαλαμιῶν τρυπουμένων,
αὐλῶν, κελευστῶν, νιγλάρων, συριγμάτων.
 555 ταῦτ' οἶδ' ὅτι ἀν ἐδράτε· τὸν δὲ Τήλεφον
οὐκ οἰόμεσθα; νοῦς ἄρ' ἡμῖν οὐκ ἔνι.

HMIXORION A'

ἄληθες, ὥπιτριπτε καὶ μιαρώτατε;

ACHARNIANS

Greeee, and started making laws worded like drinking songs, that Megarians should abide neither on land nor in market nor on sea nor on shore.⁷¹ Whereupon the Megarians, starving by degrees, asked the Spartans to bring about a reversal of the deeree in response to the sluts; but we refused, though they asked us many times. And then there was a clashing of the shields. Someone will say, "they shouldn't have!" But tell me, what should they have? Look, if some Spartan had denouneed and sold a Seriphian puppy⁷² imported in a rowboat, would you have sat quietly by in your abodes? Far from it! No indeed: you'd have instantaneously dispatehed three hundred ships; the eity would fill with the hubbub of soldiers, elamor around the skipper, pay disbursed, emblems of Pallas being gilded, the Colonnade reverberating, rations being measured out, wallets, oarloops, buyers of jars, garlie, olives, onions in nets, garlands, anchovies, piper girls, black eyes. And the doekyards would be full of oarspars being planed, thudding dowelpins, oarports being bored, pipes, bosuns, whistling and tooting. I know that's what you'd have done: and do we reekon that Telephus wouldn't? Then we've got no brains!

LEADER OF THE FIRST SEMICHOORUS

Is that so, you damned scum of the earth? Do you, a beggar,

⁷¹ For this decree of 432 see Thucydides 1.39, 67, 144; Aristophanes models his parody of the decree on a "drinking song" by Timocreon of Rhodes (PMG 731). ⁷² Seriphus, a small cy-cladic island, was one of the least important Athenian allies.

541 εἰσπλεύσαν van Leeuwen: ἐκπλεύσας z

553 τρυπ- Morrison: τροπ- z

556 ἡμῖν R Vp3 a: ὑμῖν t

ARISTOPHANES

ταυτὶ σὺ τολμᾶς πτωχὸς ὡν ἡμᾶς λέγειν,
καὶ συκοφάντης εἴ τις ἦν ὠνείδισας;

ΗΜΙΧΟΡΙΟΝ Β'

560 νὴ τὸν Ποσειδῶ, καὶ λέγει γ' ἄπερ λέγει
δίκαια πάντα κούδεν αὐτῶν ψεύδεται.

ΗΜΙΧΟΡΙΟΝ Α'

εἰτ' εὶ δίκαια, τοῦτον εἰπεῖν αὗτ' ἔχρῆν;
ἀλλ' οὕτι χαίρων ταῦτα τολμήσει λέγειν.

ΗΜΙΧΟΡΙΟΝ Β'

οὗτος σύ, ποῖ θεῖς; οὐ μενεῖς; ὡς εἰ θενεῖς
565 τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα.

ΗΜΙΧΟΡΙΟΝ Α'

ἰὼ Λάμαχ', ὁ βλέπων ἀστραπάς,
βοηθησον, ὁ γοργολόφα, φανεῖς,
ἰὼ Λάμαχ', ὁ φίλ', ὁ φυλέτα·
εἴτ' ἔστι ταξίαρχος ἢ στρατηγὸς ἢ
570 τειχομάχας ἀνήρ, βοηθησάτω
τις ἀνύσας· ἐγὼ γὰρ ἔχομαι μέσος.

ΛΑΜΑΧΟΣ

πόθεν βοῆς ἥκουστα πολεμιστηρίας;
ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
τίς Γοργόν' ἔξήγειρεν ἐκ τοῦ σάγματος;

⁷³ Aristophanes probably chose Lamachus (parodying the Achilleus of *Telephus*) to represent war not only because of his

ACHARNIANS

dare say this of us, and scold us, if we had the odd informer?

LEADER OF THE SECOND SEMICHORUS

He does, by Poseidon, and what he says is right, entirely, and at no point does he lie.

LEADER OF THE FIRST SEMICHORUS

Even so, was he the one to say it? He'll be sorry that he dared make this speech.

LEADER OF THE SECOND SEMICHORUS

Hey you, where are you running? Stop, I say! Because if you hit this man, you'll be upended yourself, and quickly!

FIRST SEMICHORUS

O Lamachus⁷³ who looks lightning,
appear and help us, you of the fearsome crest!
O Lamachus, friend and fellow tribesman!
Or if there is a taxiarch, or general,
or wall-storming champion, let him come to our aid,
anyone, and quickly! I'm caught in a waistlock.

LAMACHUS enters in full panoply, with Soldiers.

LAMACHUS

Whence have I heard a martial shout? Whither must I charge? Where hurl the hullabaloo? Who's roused my Gorgon from her shield case?

appropriately warlike name (cf. 270 n.) and his reputation as an energetic soldier, but also because he was the least wealthy of contemporary commanders and thus vulnerable to the charge of promoting the war for personal gain (cf. 597-617).

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

575 ὁ Λάμαχ', ἥρως τῶν λόφων καὶ τῶν λόχων.

ΚΟΡΤΦΑΙΟΣ Α'

ὁ Λάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι
ἀπασταν ἡμῶν τὴν πόλιν κακορροθεῖ;

ΛΑΜΑΧΟΣ

οὗτος, σὺ τολμᾶς πτωχὸς ὃν λέγειν τάδε;

ΔΙΚΑΙΟΠΟΛΙΣ

ὁ Λάμαχ' ἥρως, ἀλλὰ συγγνώμην ἔχε,
εἰ πτωχὸς ὃν εἶπόν τι κάστωμυλάμην.

ΛΑΜΑΧΟΣ

τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς;

ΔΙΚΑΙΟΠΟΛΙΣ

580

οὐκ οἶδά πω·

ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων εἰλιγγιῶ.

ἀλλ', ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.

ΛΑΜΑΧΟΣ

ἰδού.

ΔΙΚΑΙΟΠΟΛΙΣ

παράθεις νῦν ὑπτίαν αὐτὴν ἐμοί.

ΛΑΜΑΧΟΣ

κεῖται.

ΔΙΚΑΙΟΠΟΛΙΣ

φέρε νῦν ἀπὸ τοῦ κράνους μοι τὸ πτερόν.

ACHARNIANS

DICAEOPOLIS

Lamachus, hero! What crests and ambuseades!

LEADER OF THE FIRST SEMICHORUS

Lamachus, don't you realize that this man has long been
spewing slander at our whole city?

LAMACHUS

You there! Do you dare, beggar as you are, to say such
things?

DICAEOPOLIS

Lamachus, hero, please be merciful if, beggar that I am, I
spoke and prattled some.

LAMACHUS

What did you say about me? Speak up!

DICAEOPOLIS

I'm not certain yet; the terror of your armor makes me
dizzy. (*pointing at the Gorgon on Lamachus' shield*)
Please, take that seare-face away from me!

LAMACHUS

(reversing his shield) There.

DICAEOPOLIS

Now lay it upside down in front of me.

LAMACHUS

There it lies.

DICAEOPOLIS

Now hand me that plume from your helmet.

ARISTOPHANES

ΛΑΜΑΧΟΣ

τουτὶ πτίλον σοι.

ΔΙΚΑΙΟΠΟΛΙΣ

585 τῆς κεφαλῆς νύν μου λαβοῦ,
ἴν' ἔξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.

ΛΑΜΑΧΟΣ

οὗτος, τί δράσεις; τῷ πτίλῳ μέλλεις ἐμεῖν;

ΔΙΚΑΙΟΠΟΛΙΣ

πτίλον γάρ ἔστιν; εἰπέ μοι, τίνος ποτὲ
ὅρνιθός ἔστιν; ἀρα κομπολακύθου;

ΛΑΜΑΧΟΣ

οἵμ' ὡς τεθνήξεις.

ΔΙΚΑΙΟΠΟΛΙΣ

590 μηδαμῶς, ὦ Λάμαχε·
οὐ γὰρ κατ' ἵσχύν ἔστιν· εἰ δ' ἵσχυρὸς εἶ,
τί μ' οὐκ ἀπεψώλησας; εὔοπλος γὰρ εἶ.

ΛΑΜΑΧΟΣ

ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὕν;

ΔΙΚΑΙΟΠΟΛΙΣ

ἐγὼ γάρ είμι πτωχός;

ΛΑΜΑΧΟΣ

ἀλλὰ τίς γὰρ εἶ;

ΔΙΚΑΙΟΠΟΛΙΣ

595 ὁστις; πολίτης χρηστός, οὐ σπουδαρχίδης,
ἀλλ' ἔξ ὅτουπερ ὁ πόλεμος, στρατωνίδης,
σὺ δ' ἔξ ὅτουπερ ὁ πόλεμος, μισθαρχίδης.

ACHARNIANS

LAMACHUS

Here's a tuft for you.

DICAEOPOLIS

Now take hold of my head, so I can puke. I'm sickened by your crests!

LAMACHUS

Hey there, what are you up to? You'd use my tuft to puke with?

DICAEOPOLIS

This tuft here? Tell me, what sort of bird is if from? Perhaps the roaring boastard?

LAMACHUS

Oh! Now you're doomed!

DICAEOPOLIS

Not at all, Lamachus! It's not a matter of strength—though if you're really strong, why not peel back my foreskin? You're well enough equipped!

LAMACHUS

Do you, a beggar, say this to a general?

DICAEOPOLIS

Me, a beggar?

LAMACHUS

Well, what are you then?

DICAEOPOLIS

What am I? A solid citizen, not a Mr. Placehunter, but ever since the war began, a Mr. Trooper; while you, ever since the war began, have been a Mr. Highpay!

ARISTOPHANES

ΛΑΜΑΧΟΣ

έχειροτόνησαν γάρ με.

ΔΙΚΑΙΟΠΟΛΙΣ

κόκκυγές γε τρεῖς.

ταῦτ' οὖν ἐγὼ βδελυττόμενος ἐσπεισάμην,
600 ὅρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν,
νεανίας δ' οἴους σὺν διαδεδρακότας,
τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς
δραχμάς,

Τεισαμενοφαινίππους Πανουργιππαρχίδας,
έτερους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χάοσιν,
605 Γερητοθεοδώρους Διομειαλαζόνας,
τοὺς δ' ἐν Καμαρίνῃ καν Γέλᾳ καν Καταγέλᾳ.

ΛΑΜΑΧΟΣ

έχειρονήθησαν γάρ.

ΔΙΚΑΙΟΠΟΛΙΣ

αἴτιον δὲ τί

ὑμᾶς μὲν ἀεὶ μισθοφορεῦν ἀμηγγέπη,
τωνδὶ δὲ μηδέν'; ἐτεόν, ὦ Μαριλάδη,
610 ἥδη πεπρέσβευκας σὺ πολιὸς ὡν ἔνη;
ἀνένευσε· καίτοι γ' ἐστὶ σώφρων κάργάτης.
τί δ' Ἀνθράκυλλος ἢ Εὐφορίδης ἢ Πρινίδης;

612 δ' Ἀνθράκυλλος Reiske: δαὶ Δράκυλλος z

74 That is, the Assembly was poorly attended.

75 None of the men mentioned here is certainly identifiable, though the only political figure from Diomeia known in this pe-

ACHARNIANS

LAMACHUS

They did elect me.

DICAEOPOLIS

Three cuckoos did!⁷⁴ That's why I was sickened and poured a truce, when I saw grey-haired men in the ranks, and lads like you arrantly malingering, some drawing three drachmas' pay on the Thracian coast—Teisamenus-Phaenippus, Scoundrel-Hipparchides—others with Chares, others among the Chaonians—Geres-Theodorus, Humbug from Diomeia—still others in Camarina and Gela and Catagela.⁷⁵

LAMACHUS

They did get elected.

DICAEOPOLIS

But how come you're all drawing pay somewhere or other, while none of these people ever does? (*to members of the chorus*) Say, Marilades,⁷⁶ have you ever served on an embassy, though you're a greybeard of long standing? He shakes his head; and yet he's solid and hard-working. And what about Anthracyllus and Euphorides and Prinides?⁷⁷

riod is the Philoxenus ridiculed in *Clouds* 686 and *Wasps* 84. The name of the Chaonians, a warlike people of Epirus, is used here and elsewhere in comedy to pun on *chaos* "void" or *chaskein* "gape." Camerina and Gela (suggesting *gelos* "laugliter") were Sicilian towns; Catagela is a comic coinage suggesting *katagelos* "derision."

⁷⁶ "Coalson": the Acharnians are given invented names appropriate to charcoal burning, their chief local industry.

⁷⁷ "Ember" (with Reiske: Dracyllus MSS), "Totewell," and "Oakson."

εἰδέν τις ύμῶν τάκβάταν' ἢ τοὺς Χάονας;
 οὐ φασιν. ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,
 615 οἵς ὑπ' ἐράνων τε καὶ χρεῶν πρώην ποτέ,
 ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας,
 ἅπαντες “ἔξιστω” παρήγουν οἱ φίλοι.

ΛΑΜΑΧΟΣ

ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐ δῆτ', ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΛΑΜΑΧΟΣ

620 ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις
 ἀεὶ πολεμήσω καὶ ταράξω πανταχῇ,
 καὶ ναυσὶ καὶ πεζοῖσι, κατὰ τὸ καρτερόν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐγὼ δὲ κηρύττω γε Πελοποννησίοις
 ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
 625 πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχῳ δὲ μή.

ΚΟΡΤΦΑΙΟΣ

ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μεταπείθει
 περὶ τῶν σπουδῶν. ἀλλ' ἀποδύντες τοῖς ἀνα-
 παίστοις ἐπίωμεν.

ἔξ οὖν γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκα-
 λος ἡμῶν,

⁷⁸ Evidently referring to Megacles, an Alcmaeonid and thus typifying the bluest blood; so identified in order to emphasize his non-Athenian ancestry on his mother's side (she was Eretrian); cf. *Clouds* 46-48.

ACHARNIANS

Has any of you ever seen Ecbatana or the Chaonians? They say they haven't. But the son of Coisyra⁷⁸ and Lamachus have, though just the other day, on account of dues and debts, all their friends were advising them to stand back, like people dumping the evening washwater.

LAMACHUS

Oh, Democracy! Will such talk be tolerated?

DICAEOPOLIS

No indeed, unless Lainachus draws his pay!

LAMACHUS

Be that as it may, I for one will ever make war on all the Peloponnesians, and everywhere harass them, with ships and footsoldiers, with all my might.

DICAEOPOLIS

And I announce to all Peloponnesians, Megarians, and Boeotians that they may trade in my marketplace, but not Lamachus.

DICAEOPOLIS, LAMACHUS, and his Soldiers exit on their separate ways.

CHORUS LEADER

That man has won the debate, and he's changed the people's mind about the truce. Now let's doff our cloaks and essay the anapests.⁷⁹

Never yet, since our producer first directed comic

⁷⁹ The verse form in which the speeches of a *parabasis* were most often written, and the usual way to refer to its speech on behalf of the poet.

οὕπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός ἐστιν
 630 διαβαλλόμενος δ' ὑπὸ τῶν ἔχθρῶν ἐν Ἀθηναίοις
 ταχυβούλοις,
 ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθυ-
 βρίζει,
 ἀποκρίνασθαι δεῖται νῦν πρὸς Ἀθηναίους μετα-
 βούλους.
 φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής,
 παύσας ὑμᾶς ξενικοῦσι λόγοις μὴ λίαν ἔξαπατᾶσθαι,
 635 μήθ' ἥδεσθαι θωπευομένους, μήτ' εἶναι χανυοπολίτας.
 πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἔξα-
 πατῶντες
 πρῶτον μὲν ίοστεφάνους ἐκάλουν· κἀπειδὴ τοῦτο
 τις εἴποι,
 εὐθὺς διὰ τὸν στεφάνους ἐπ' ἄκρων τῶν πυγιδίων
 ἐκάθησθε.
 εἰ δέ τις ὑμᾶς ὑποθωπεύσας “λιπαρὰς” καλέσειεν
 Ἀθῆνας,
 640 ηὗρετο πᾶν ἀν διὰ τὰς λιπαράς, ἀφύων τιμὴν
 περιάψας.
 ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν
 γεγένηται,
 καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας ὡς δημο-
 κρατοῦνται.
 τοιγάρτοι νῦν οὐκ τῶν πόλεων τὸν φόρον ὑμῖν
 ἀπάγοντες

641 ἄξιος Blaydes

choruses, has he come forward to tell the audience he is intelligent.⁸⁰ But since he has been accused by his enemies before Athenians quick to make up their minds, as one who makes comedy of our city and outrages the people, he now asks to defend himself before Athenians just as quick to change their minds. Our poet says that he deserves rich rewards from you, since he has stopped you from being deceived overmuch by foreigners' speeches, from being cajoled by flattery, from being citizens of Simpletonia. Before he did that, the ambassadors from the allied states who meant to deceive you would start by calling you "violet-crowned";⁸¹ and when anyone said that, those "crowns" would promptly have you sitting on the tips of your little buttocks. And if anyone fawned on you by calling Athens "gleaming," that "gleaming" would get him everything, just for tagging you with an honor fit only for sardines. For this he's the source of rich benefits for you,⁸² and also for showing how the peoples of the allied states were "democratically" governed.⁸³ That's why the allied emissaries who bring you their tribute will henceforth come: they'll be

⁸⁰ Since in this *parabasis* "producer" and "poet" evidently refer to the same person, the chorus leader's statements may refer either to Aristophanes or (less likely) to Callistratus.

⁸¹ The epithets "violet-crowned" and "gleaming" are first attested for Athens in Pindar (*I.* 2.20, fr. 76).

⁸² Or, with Blaydes' emendation, "for doing that, he deserves rich benefits from you."

⁸³ Referring to misadministration by the Athenians or by the democratic regimes in the allied states, or both.

ηξουσιν ἵδειν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἄριστον,
 645 δόστις παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ δίκαια.
 οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἥδη πόρρω κλέος ἥκει,
 ὅτε καὶ βασιλεὺς Λακεδαιμονίων τὴν πρεσβείαν
 βασανίζων
 ἡρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ¹
 κρατοῦσιν,
 εἴτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἴποι κακὰ
 πολλά·
 650 τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους
 γεγενῆσθαι
 καὶ τῷ πολέμῳ πολὺ νικήσειν τοῦτον ἔνυμβουλον
 ἔχοντας.
 διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προ-
 καλοῦνται
 καὶ τὴν Λιγυαναν ἀπαιτοῦσιν· καὶ τῆς νήσου μὲν
 ἐκείνης
 οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν
 ἀφέλωνται.
 655 ἀλλ' ὑμεῖς τοι μή ποτ' ἀφῆσθ'. ὡς κωμῳδήσει τὰ
 δίκαια.
 φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ' εὐδαί-
 μονας εἶναι,
 οὐ θωπεύων οὐδὲ ὑποτείνων μισθοὺς οὐδὲ ἐξαπα-
 τύλλων,
 οὐδὲ πανουργῶν οὐδὲ κατάρδων, ἀλλὰ τὰ βέλτιστα
 διδάσκων.
 πρὸς ταῦτα Κλέων καὶ παλαμάσθω

ACHARNIANS

eager to lay eyes on this outstanding poet who has ventured to tell the Athenians what's right. So far has the renown of his boldness already spread that even the King, in questioning the envoys from Sparta,⁸⁴ asked them first which side was stronger in ships, and then which side this poet profusely abused; because those folks, he said, have become far better and far likelier to win the war, with him as an adviser. And therefore the Spartans offer you peace and ask for the return of Aegina;⁸⁵ not that they care about that island, but so that they can take away this poet. But listen, don't you ever let him go, for he'll keep on making comedy of what's right. He promises to give you plenty of fine direction, so that you'll enjoy good fortune, and not to flatter or dangle bribes or bamboozle you, nor play the villain or butter you up, but to give you only the best direction.

That said, let Cleon hatch his plots and build his traps

⁸⁴ See Thucydides 4.50.

⁸⁵ By the terms of the treaty of 445 Aegina, hitherto an ally of Athens, was guaranteed autonomy (Thucydides 1.67), which on the eve of the war the Spartans accused the Athenians of violating (*ibid.* 1.139). In 431 the Athenians settled the island with their own shareholders, expelling the Aeginetans (*ibid.* 2.27), who were finally restored by the Spartans in 405 (Xenophon, *HG* 2.2.9). This passage suggests that Aristophanes had a residence on Aegina.

660 καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω.
 τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον
 ξύμμαχον ἔσται, κού μή ποθ' ἀλῶ
 περὶ τὴν πόλιν ὃν ὕσπερ ἐκεῖνος
 δειλὸς καὶ λακαταπύγων.

ΧΟΡΟΣ

(στρ) δεῦρο Μοῦσ' ἐλθὲ φλεγυ-
 666 ρὰ πυρὸς ἔχουσα μένος
 ἔντονος Ἀχαρική.
 οἶον ἔξ ἀνθράκων πρινίνων
 φέψαλος ἀνῆλατ' ἐρεθιζόμενος
 οὐρίᾳ ρίπιδι,
 670 ἡνίκ' ἀν ἐπανθρακίδες
 ὥσι παρακείμεναι,
 οἱ δὲ Θασίαν ἀνακυ-
 κῶσι λιπαράμπυκα,
 οἱ δὲ μάττωσιν, οῦ-
 τω σοβαρὸν ἐλθὲ μέλος
 εὔτονον, ἀγροικότερον,
 675 ώς ἐμὲ λαβοῦσα τὸν δημότην.

ΚΟΡΤΦΑΙΟΣ

οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει
 οὐ γὰρ ἀξίως ἐκείνων ὃν ἐναυμαχήσαμεν
 γηροβοσκούμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν,
 οἵτινες γέροντας ἄνδρας ἐμβαλόντες εἰς γραφὰς
 680 ὑπὸ νεανίσκων ἔāτε καταγελάσθαι ρήτορων,
 οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηγυλημένους,

ACHARNIANS

against me to his utmost, for Good and Right will be my allies, and never will I be caught behaving toward the city as he does, a coward and a punk-arse.

CHORUS

Come this way, resplendent Muse,
wearing the force of fire,
ardent, Achaean!
Even as a spark that from oaken embers
leaps aloft, excited
by a fan's fair wind,
when the herring
are lying there ready,
and some are mixing
the Thasian sauce with its gleaming fillet,
and others are kneading the dough: so
come, bringing with you a tempestuous,
a well-tuned, a countrified song,
to me, your fellow demesman.

CHORUS LEADER

We old men, the elderly, have a complaint against the city.
The care we receive from you in our old age is unworthy
of the sea battles we've fought; in fact you treat us terribly.
You throw aged men into lawsuits and let them be the
sport of stripling speechmakers, old men who are finished,
soundless and played out, men whose Poseidon Unfalter-

οῖς Ποσειδῶν ἀσφάλειός ἔστιν ἡ βακτηρία·
 τονθορύζοντες δὲ γήρᾳ τῷ λίθῳ προσέσταμεν,
 οὐχ ὄρωντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.
 685 ὁ δὲ νεανίας, ἐπ' αὐτῷ σπουδάσας ξυνηγορεῖν,
 εἰς τάχος παίει ξυνάπτων στρογγύλοις τοῖς
 ρήμασιν.

καὶ τὸν ἀνελκύσας ἐρωτᾷ σκανδάληθρός τοις ἐπών
 ἄνδρα Τιθωνὸν σπαράττων καὶ ταράττων καὶ κυκῶν.
 ὁ δὲ ὑπὸ γήρως μασταρύζει, καὶ τὸν ὄφλῳν ἀπέρχεται·
 690 εἴτα λύζει καὶ δακρύει καὶ λέγει πρὸς τοὺς φίλους·
 “οὖ μὲν ἔχρην σορὸν πρίασθαι τοῦτον ὄφλῳν
 ἀπέρχομαι.”

ΧΟΡΟΣ

- (ἀντ) ταῦτα πῶς εἰκότα, γέ-
 ροντ' ἀπολέσαι πολιὸν
 ἄνδρα περὶ κλεψύδρων,
 πολλὰ δὴ ξυμπονήσαντα καὶ
 695 θερμὸν ἀπομορξάμενον ἄνδρικὸν ἴ-
 δρῶτα δὴ καὶ πολύν,
 ἄνδρος ἀγαθὸν ὅντα Μαρα-
 θῶνι περὶ τὴν πόλιν;
 εἴτα Μαραθῶνι μὲν ὅτε
 ἥμεν, ἐδιώκομεν,
 νῦν δὲ ὑπὸ ἄνδρῶν πονη-
 700 ρῶν σφόδρα διωκόμεθα,
 καὶ τὰ πρὸς ἀλισκόμεθα.

ACHARNIANS

ing is but their walking stick. We stand by the stone⁸⁶ mumbling in our dotage, seeing nothing of our case but a blur. And the young man, who's cut a deal to plead against the old man, quickly throws a hold on him and hits him with hard-ball phrases; then he drags him up for questioning, sets verbal pitfalls, harries and flusters and confounds a Tithonus of a man.⁸⁷ And in his decrepitude he gums his reply, and leaves the court convicted. Then he wails and weeps and says to his loved ones, "The money meant to buy my coffin I end up owing in fines!"

CHORUS

How can that be fair?
To ruin a man old and grey,
hard by the water clock,⁸⁸
a man who's toiled at your side
and wiped off warm manly sweat,
and lots of it,
when he was a brave fighter
at Marathon, in the city's cause?
What's more, when we were at Marathon
we chased the enemy;
but now we're being chased hard
by bad people,
and getting bagged as well.

⁸⁶ I.e., the table on which the jurymen's votes were counted.

⁸⁷ Tithonus, mortal husband of the goddess Dawn, asked Zeus for immortality but forgot to include agelessness, so that he eventually withered away to a mere squeaking voice.

⁸⁸ The device used in lawcourts to time each litigant's speech.

πρὸς τάδε τίς ἀντερεῖ Μαρψίας;

КОРТФАИОС

τῷ γὰρ εἰκὸς ἄνδρα κυφόν, ἡλίκον Θουκυδίδην,
έξιολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,
705 τῷδε τῷ Κηφισοδήμου, τῷ λάλω ἔντηγόρῳ;
ὡστ' ἐγὼ μὲν ἡλέησα κάπεμορξάμην ἵδων
ἄνδρα πρεσβύτην ὑπ' ἄνδρὸς τοξότου κυκώμενον
ὅς μὰ τὴν Δήμητρ', ἐκεῖνος ἡνίκ' ἦν Θουκυδίδης,
οὐδ' ἂν αὐτὸν Ἀρταχαίην ῥαδίως ἡνέσχετο,
710 ἀλλὰ κατεπάλαισε μέν <γ> ἂν πρῶτον Εὐάθλους
δέκα,
κατεβόησε δ' ἂν κεκραγὼς τοξότας τρισχιλίους,
περιετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς ἔνγ-
γενεῖς.
ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἔâθ' ὑπνου τυχεῖν,
ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ἢ
715 τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ἔντηγορος,
τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χώ Κλεινίου.

705 -δήμου Hamaker: -δήμῳ z

709 αὐτὸν Ἀρταχαίην Borthwick: αὐτὴν τὴν Ἀχαίαν z

⁸⁹ The name, meaning “grappler,” appears also in Eupolis fr. 179 as a flatterer of Callias, but is unattested outside comedy; it may be a nickname, or generic for litigators.

⁹⁰ Thucydides, son of Milesias, now nearly eighty years old, had been Pericles’ principal rival until he was exiled for ten years in 443. Upon his return he tried to make a comeback by prosecuting Pericles’ friend, the philosopher Anaxagoras. But his career came to an end in the trial mentioned here, when he became

ACHARNIANS

What Marpsias will try to disprove it?⁸⁹

CHORUS LEADER

Yes, how can it be fair that a stooped man of Thucydides' age should be destroyed in the grip of that Scythian wilderness, this man here, Cephisodemus' son, the prattling advocate?⁹⁰ I for one felt pity and wiped away a tear at the sight of an old gentleman being confounded by a Bowman. By Demeter, when Thucydides was himself, he wouldn't lightly have brooked Artachaees himself,⁹¹ but would have first outwrestled ten Euathluses, outshouted with a roar three thousand bowmen, and shot circles round the kinsmen of the advocate's father. But since you won't allow the old men to get a moment's sleep, at least decree that their cases be separate; then an old man's prosecutor would be old and toothless, and the young men's would be the wide-arsed, prattling son of Cleinias.⁹² From now on you

tongue-tied during his defence speech. Cephisodemus' son, Euathlus, is mentioned elsewhere in comedy as a zealous prosecutor; apparently there was an Asiatic on his mother's side of the family, non-Athenian women having been eligible for marriage until 451. Scythians were familiar barbarians at Athens, where because of their skill as archers many were owned by the city and used as policemen.

⁹¹ A huge and stentorian Persian nobleman who had accompanied Xerxes on his invasion of Greece and was worshiped as a hero at Acanthus, where he died (Herodotus 7.117); it is hard to make sense of the MSS' "Achaea herself" (a cult name of Demeter: Herodotus 5.61.2).

⁹² Alcibiades, nephew of Pericles, was in 425 only twenty-five years old; he would later become one of the leading generals and politicians of the Peloponnesian War period, and one of its most notorious personalities.

ARISTOPHANES

κάξελαύνειν χρὴ τὸ λοιπόν—κὰν φύγῃ τις
 ζημιοῦν—
 τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

ΔΙΚΑΙΟΠΟΛΙΣ

720 ὅροι μὲν ἀγορᾶς εἰσιν οἵδε τῆς ἐμῆς.
 ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις
 ἔξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις,
 ἐφ' ὧτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή.
 ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
 τρεῖς τοὺς λαχόντας τούσδ' ἴμάντας ἐκ Λεπρῶν.
 725 ἐνταῦθα μήτε συκοφάντης εἰσίτω
 μήτ' ἄλλος ὁστις Φασιανός ἐστ' ἀνήρ.
 ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπεισάμην
 μέτειμ', ἵνα στήσω φανερὰν ἐν τάγορᾳ.

ΜΕΓΑΡΕΤΣ

ἀγορὰ 'ν Ἀθάναις, χαῖρε, Μεγαρεῦσιν φίλα.
 730 ἐπόθουν τυ ναὶ τὸν Φίλιον ἄπερ ματέρα.
 ἄλλ', ὡς πόνηρα κουρίχι' ἀθλίου πατρός,
 ἄμβατε ποττὰν μᾶδδαν, αἴ χ' εὕρητέ πα.
 ἀκούετε δή, ποτέχετ' ἐμὶν τὰν γαστέρα·
 πότερα πεπρᾶσθαι χρῆδδετ' ἢ πεινῆν κακῶς;

ΚΟΡΑ

735 πεπρᾶσθαι πεπρᾶσθαι.

⁷³¹ κουρίχι' Robertson: κόριχ' R: κόρι' c

⁷³³ ἀκούετε Vp3: ἀκούετον cett.

ACHARNIANS

should banish elderly defendants by using elderly prosecutors, and youths by using youths.

DICAEOPOLIS comes out of his house with boundary markers, leather straps, and a table.

DICAEOPOLIS

These are the boundaries of my market. Here all Peloponnesians, Megarians and Boeotians are free to trade, provided they sell to me and not to Lamachus. As trade commissioners I hereby appoint these three duly allotted straps from Flogwell. Let no informer enter here nor any other canary man. I'll go fetch the pillar with my treaty inscribed, and set it up in the market for all to see. (*goes inside.*)

A MEGARIAN with two young GIRLS, his daughters, enters and stops before Dicaeopolis' house.

MEGARIAN⁹³

Hail, Athenian market, dear to Megarians! By the God of Friendship, I've missed you as a son misses a mother! But you, you miserable father's rotten little kids, go up the steps there for bread, if you can find some anywhere. (*pointing to the steps leading to Dicaeopolis' door*) Now listen, give me your undivided bellies: do you want to be sold or miserably starve?

GIRLS

Sold! Sold!

⁹³ The Megarian speaks his local dialect.

ΜΕΓΑΡΕΤΣ

έγώνυγα καύτός φαμι. τίς δ' οῦτως ἄνους
ὅς ύμε κα πρίαιτο, φανερὰν ζαμίαν;
άλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά·
χοίρους γὰρ ύμε σκευάσας φασῶ φέρειν.
740 περίθεσθε τάσδε τὰς ὄπλας τῶν χοιρίων·
ὅπως δὲ δοξεῖτ' εἶμεν ἐξ ἀγαθᾶς ύός·
ώς ναὶ τὸν Ἐρμᾶν, αἴπερ εἴξεῖτ' οἴκαδις
ἀπρατα, πειρασεῖσθε τᾶς λιμοῦ κακῶς.
άλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ρυγχία,
745 κῆπειτεν εἰς τὸν σάκκον ὥδ' εἰσβαίνετε·
ὅπως δὲ γρυλλιξεῖτε καὶ κοῖξετε
χήσεῖτε φωνὰν χοιρίων μυστηρικῶν.
έγών δὲ καρυξῶ Δικαιόπολιν ὅπᾳ.
Δικαιόπολι, ἦ λῆσ πρίασθαι χοιρία;

ΔΙΚΑΙΟΠΟΛΙΣ

τί; ἀνὴρ Μεγαρικός;

ΜΕΓΑΡΕΤΣ

750 ἀγορασοῦντες ἵκομες.

ΔΙΚΑΙΟΠΟΛΙΣ

πῶς ἔχετε;

ΜΕΓΑΡΕΤΣ

διαπεινάμες ἀεὶ ποττὸ πῦρ.

ΔΙΚΑΙΟΠΟΛΙΣ

άλλ' ἡδύ τοι νὴ τὸν Δῖ, ḥν αὐλὸς παρῆ.
τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν;

ACHARNIANS

MEGARIAN

So say I myself. But who'd be brainless enough to buy you, an obvious waste of money? No matter, I've got a real Megarian trick: I'll dress you up and say I've got piggies.⁹⁴ Put on these piggy-hoofs, and see that you look like a fine sow's farrow. Because if you get home unsold, by Hermes you'll find out what famine is! Put on these snouts too, and then get into the sack here, and be sure you grunt and oink and sound like pigs at the Mysteries.⁹⁵ And I'll call around for Dieaeopolis. Dieaeopolis! Want to buy some piggies?

DICAEOPOLIS

(coming out) What's this? A Megarian?

MEGARIAN

We've come to trade.

DICAEOPOLIS

How are you all doing?

MEGARIAN

We're always in front of the fire, fasting.

DICAEOPOLIS

Feasting, yes, that's certainly nice, if there's music. Otherwise, how are you Megarians doing these days?

⁹⁴ The following exchange plays on the double sense of Greek *choiros* = "pig(let)" (a staple meat and sacrificial animal) and "hairless vulva"; compare English "pussy."

⁹⁵ At Eleusis, where initiands sacrificed suckling pigs.

ARISTOPHANES

ΜΕΓΑΡΕΤΣ

οῖα δῆ.

755 ὅκα μὲν ἐγὼν τηνῶθεν ἐμπορευόμαν,
τῶνδρες πρόβουλοι τοῦτ' ἐπρασσον τῷ πόλι,
ὅπως τάχιστα καὶ κάκιστ' ἀπολούμεθα.

ΔΙΚΑΙΟΠΟΛΙΣ

αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων.

ΜΕΓΑΡΕΤΣ

σά μάν;

ΔΙΚΑΙΟΠΟΛΙΣ

τί δ' ἄλλο Μεγαροῦ; πῶς ὁ σῖτος ὕνιος;

ΜΕΓΑΡΕΤΣ

πὰρ ἀμὲ πολυτίματος ἀπέρ τοὶ θεοί.

ΔΙΚΑΙΟΠΟΛΙΣ

ἄλας οὖν φέρεις;

ΜΕΓΑΡΕΤΣ

760 οὐχ ὑμὲς αὐτῶν ἄρχετε;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐδὲ σκόροδα;

ΜΕΓΑΡΕΤΣ

ποῖα σκόροδ'; ύμες τῶν ἀεί,
ὅκκ' εἰσβάλητε, τὰς ἀρωραῖοι μύες,
πάσσακι τὰς ἄγλιθας ἔξορύσσετε.

ΔΙΚΑΙΟΠΟΛΙΣ

τί δαὶ φέρεις;

ACHARNIANS

MEGARIAN

Same as ever. As I was starting on this trip our councilmen were hard at work for the city, providing for our quickest and direst destruction.

DICAEOPOLIS

Then you'll soon be rid of your troubles.

MEGARIAN

That's right.

DICAEOPOLIS

What else at Megara? How's the price of grain?

MEGARIAN

Where we are it's mighty high, like the gods.

DICAEOPOLIS

What have you got there? Must be salt.

MEGARIAN

Don't you all control it?

DICAEOPOLIS

Garlic, then?

MEGARIAN

Garlic! Every time you invade, you dig up the bulbs with a hoe, like field mice.

DICAEOPOLIS

What *have* you got, then?

ARISTOPHANES

ΜΕΓΑΡΕΤΣ

χοίρους ἐγώνγα μυστικάς.

ΔΙΚΑΙΟΠΟΛΙΣ

καλῶς λέγεις· ἐπίδειξον.

ΜΕΓΑΡΕΤΣ

765 ἀλλὰ μὰν καλαῖ.

ἄντεινον, αἱ λῆσ· ως παχεῖα καὶ καλά.

ΔΙΚΑΙΟΠΟΛΙΣ

τουτὶ τί ἦν τὸ πρᾶγμα;

ΜΕΓΑΡΕΤΣ

χοῖρος ναὶ Δία.

ΔΙΚΑΙΟΠΟΛΙΣ

τί λέγεις σύ; ποδαπὴ χοῖρος ἥδε;

ΜΕΓΑΡΕΤΣ

Μεγαρικά.

ἢ οὐ χοῖρός ἐσθ' ἄδ;

ΔΙΚΑΙΟΠΟΛΙΣ

οὐκ ἔμοιγε φαίνεται.

ΜΕΓΑΡΕΤΣ

770 οὐ δεινά; θᾶσθε, τῶδε τᾶς ἀπιστίας·

οὕ φατι τάνδε χοῖρον εἶμεν. ἀλλὰ μάν,

αἱ λῆσ, περίδον μοι περὶ θυμιτιδᾶν ἀλῶν,

αἱ μή στιν οὗτος χοῖρος Ἐλλάνων νόμῳ.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλ' ἔστιν ἀνθρώπου γε.

ACIARNIANS

MEGARIAN

I've got piggies for the Mysteries.

DICAEOPOLIS

That's fine! Let's see them.

MEGARIAN

Aren't they fine, though? Have a feel, if you like. How plump and pretty she is!

DICAEOPOLIS

What's this supposed to be?

MEGARIAN

A piggy, by Zeus!

DICAEOPOLIS

What are you talking about? What sort of piggy is this?

MEGARIAN

Megarian. Isn't this a piggy?

DICAEOPOLIS

It doesn't look like one to me.

MEGARIAN

(to the spectators) Isn't this awful? Look! The skepticism of the man! He says this isn't a piggy. (to Dicaeopolis) I tell you what: if you like, bet me some thyme-seasoned salt that this isn't a piggy, in the Greek sense.

DICAEOPOLIS

All right, but it belongs to a human being.

ARISTOPHANES

ΜΕΓΑΡΕΤΣ

ναὶ τὸν Διοκλέα,

775 ἐμά γα. τὺ δέ νιν εἴμεναι τίνος δοκεῖς;

ἢ λῆσ ἀκοῦσαι φθεγγομένας;

ΔΙΚΑΙΟΠΟΛΙΣ

νὴ τοὺς θεοὺς

ἔγωγε.

ΜΕΓΑΡΕΤΣ

φώνει δὴ τὸ ταχέως, χοιρίον.

οὐ χρῆσθα; σιγῆς, ὡ κάκιστ' ἀπολουμένα;

πάλιν τυ ἀποισῶ ναὶ τὸν Ἐρμᾶν οἰκαδις.

ΚΟΡΗ

780 κοῖ κοῖ.

ΜΕΓΑΡΕΤΣ

αῦτα ὅστι χοῖρος;

ΔΙΚΑΙΟΠΟΛΙΣ

νῦν γε χοῖρος φαίνεται.

ἀτὰρ ἐκτραφείς γε κύσθος ἔσται.

ΜΕΓΑΡΕΤΣ

πέντ' ἐτῶν,

σάφ' ἵσθι, ποττὰν ματέρ' εἰκασθήσεται.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλ' οὐχὶ θύσιμός ἔστιν αὐτηγί.

ΜΕΓΑΡΕΤΣ

σά μάν;

πᾶ δ' οὐκὶ θύσιμός ἔστι;

ACHARNIANS

MEGARIAN

Yes, by Diocles,⁹⁶ it belongs to me! Whose do you think it is? Would you like to hear it squeal?

DICAEOPOLIS

I certainly would.

MEGARIAN

Sound off, then, little piggy. Right now. You won't? Damn you to perdition, you're keeping mum? By Hermes, I'll take you home again!

FIRST GIRL

Oink! Oink!

MEGARIAN

Is that a piggy?

DICAEOPOLIS

It looks like a piggy now, but all grown up it'll be a pussy!

MEGARIAN

Rest assured, in five years she'll be just like her mother.

DICAEOPOLIS

But this one isn't even suitable for sacrifice.

MEGARIAN

Indeed? In what way unsuitable for sacrifice?

⁹⁶ A Megarian hero who had an annual festival there.

ΔΙΚΑΙΟΠΟΛΙΣ

785

κέρκον οὐκ ἔχει.

ΜΕΓΑΡΕΤΣ

νεαρὰ γάρ ἔστιν ἀλλὰ δελφακουμένα
 ἔξει μεγάλαν τε καὶ παχεῖαν κῆρυθράν.
 ἀλλ' αἱ τράφειν λῆσ, ἄδε τοι χοῖρος καλά.

ΔΙΚΑΙΟΠΟΛΙΣ

ώς ξυγγενῆς ὁ κύσθος αὐτῆς θάτέρᾳ.

ΜΕΓΑΡΕΤΣ

790 ὁμοματρία γάρ ἔστι κὴκ τωύτῳ πατρός.
 αἱ δὲ ἀμπαχυνθῆ κάναχνοιαινθῆ τριχί,
 κάλλιστος ἔσται χοῖρος Ἀφροδίτῃ θύειν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλ' οὐχὶ χοῖρος τάφροδίτῃ θύεται.

ΜΕΓΑΡΕΤΣ

οὐ χοῖρος Ἀφροδίτᾳ; μόνᾳ γα δαιμόνων.
 795 καὶ γίνεται γα τᾶνδε τᾶν χοίρων τὸ κρῆς
 ἄδιστον ἀν τὸν ὀδελὸν ἀμπεπαρμένον.

ΔΙΚΑΙΟΠΟΛΙΣ

ηδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;

ΜΕΓΑΡΕΤΣ

ναὶ τὸν Ποτειδᾶ, καί κ' ἄνις γα τοῦ πατρός.

ΔΙΚΑΙΟΠΟΛΙΣ

τί δ' ἐσθίει μάλιστα;

ACHARNIANS

DICAEOPOLIS

It's got no tail!⁹⁷

MEGARIAN

She's still young, but when she's grown to sowhood she'll get a big, fat pink one. (*taking the other girl from the sack*)
But if you want to rear one, here's a fine piggy for you.

DICAEOPOLIS

Why, this one's pussy is the twin of the other one's!

MEGARIAN

Sure, she's got the same mother and father. If she fills out and gets downy with hair, she'll be a very fine piggy to sacrifice to Aphrodite.⁹⁸

DICAEOPOLIS

But a pig isn't sacrificed to Aphrodite.

MEGARIAN

A piggy not sacrificed to Aphrodite? Why, to her alone of deities! What's more, the meat of these piggies is absolutely delicious when it's skewered on a spit.

DICAEOPOLIS

Are they ready to eat without their mother?

MEGARIAN

Yes, and without their father, too, by Poseidon.

DICAEOPOLIS

What's their favorite food?

⁹⁷ Also a slang term for penis.

⁹⁸ Goddess of sexual enjoyment.

ARISTOPHANES

ΜΕΓΑΡΕΤΣ
πάνθ' ἃ καὶ διδῷσ.

αὐτὸς δὲ ἐρώτη.

ΔΙΚΑΙΟΠΟΑΙΣ
χοῖρε, χοῖρε.

ΚΟΡΗ

800 κοῖ κοῖ.

ΔΙΚΑΙΟΠΟΛΙΣ
τρώγοιτ' ἀν ἐρεβίνθους;

ΚΟΡΗ

κοῖ κοῖ κοῖ.

ΔΙΚΑΙΟΠΟΛΙΣ
τί δαί; Φιβάλεως ἴσχάδας;

ΚΟΡΑ

κοῖ κοῖ.

ΔΙΚΑΙΟΠΟΛΙΣ
τί δαὶ σύ; τρώγοις ἀν;

ΚΟΡΗ

κοῖ κοῖ κοῖ.

ΔΙΚΑΙΟΠΟΛΙΣ

ώς ὁξὺ πρὸς τὰς ἴσχάδας κεκράγατον.

805 ἐνεγκάτω τις ἔνδοθεν τῶν ἴσχάδων
τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,
οἵον ροθιάζουσ', ὁ πολυτίμηθ' Ἡράκλεις.
ποδαπὰ τὰ χοιρῖ; ώς Τραγασαῖα φαίνεται.

ACHARNIANS

MEGARIAN

Anything you give them. Ask them yourself.

DICAEOPOLIS

Piggy, piggy!

FIRST GIRL

Oink! Oink!

DICAEOPOLIS

Will you eat chickpeas?⁹⁹

FIRST GIRL

Oink. Oink.

DICAEOPOLIS

Then how about Phibalean figs?¹⁰⁰

FIRST GIRL

Oink! Oink!

DICAEOPOLIS

How about you? Will you eat them?

SECOND GIRL

Oink! Oink! Oink!

DICAEOPOLIS

How keenly you both squeal at the word "figs"! Someone fetch some figs from inside for the little piggies. (*tossing figs to the girls*) Will they eat them? Good heavens, how they slurp them down. Holy Heracles! Where are these piggies from? Evidently from Hungary!

⁹⁹ The following items of food have phallic double meanings.

¹⁰⁰ The name derives from an otherwise unknown place name, Phibalis.

ARISTOPHANES

ΜΕΓΑΡΕΤΣ

ἀλλ' οὕτι πάσας κατέτραγον τὰς ἴσχαδας.
810 ἐγὼν γὰρ αὐτᾶν τάνδε μίαν ἀνειλόμαν.

ΔΙΚΑΙΟΠΟΛΙΣ

νὴ τὸν Δῖ, ἀστείω γε τῷ βοσκήματε.
πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.

ΜΕΓΑΡΕΤΣ

τὸ μὲν ἄτερον τοῦτο σκορόδων τροπαλίδος,
τὸ δ' ἄτερον, αἱ λῆσ, χοίνικος μόνας ἀλῶν.

ΔΙΚΑΙΟΠΟΛΙΣ

ῳηγήσομαι σοι· περίμεν' αὐτοῦ.

ΜΕΓΑΡΕΤΣ

815 ταῦτα δῆ.

Ἐρμᾶ ’μπολαῖε, τὰν γυναικα τὰν ἐμὰν
οὕτω μ' ἀποδόσθαι τάν τ' ἐμαυτῷ ματέρα.

ΣΤΚΟΦΑΝΤΗΣ

ῳηθρωπε, ποδαπός;

ΜΕΓΑΡΕΤΣ

χοιροπώλας Μεγαρικός.

ΣΤΚΟΦΑΝΤΗΣ

τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδὶ²
πολέμια καὶ σέ.

ΜΕΓΑΡΕΤΣ

820 τοῦτ' ἔκεῖν'. ἵκει πάλιν
ὅθενπερ ἀρχὰ τῶν κακῶν ἀμὺν ἔφυ.

ACHARNIANS

MEGARIAN

Well, they didn't bolt down all the figs; I managed to pick up this one for myself.

DICAEOPOLIS

By god, they're a delightful pair of creatures. How much will the piggies cost me? Name your price.

MEGARIAN

This one here for a bunch of garlic; the other one, if you like, for only a peck of salt.

DICAEOPOLIS

I'll take them. Wait here.

MEGARIAN

All right. (*Dicaeopolis goes inside*) Hecries of Traders, may I sell that wife of mine on such terms, and my own mother too!

Enter INFORMER

INFORMER

Your nationality, sir?

MEGARIAN

Megarian, a piggy dealer.

INFORMER

In that case, I'll expose these piggies as contraband, and you as well!

MEGARIAN

Here we go again, back to where our troubles first began!

ARISTOPHANES

ΣΤΚΟΦΑΝΤΗΣ

κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;

ΜΕΓΑΡΕΤΣ

Δικαιόπολι Δικαιόπολι, φαντάδδομαι.

ΔΙΚΑΙΟΠΟΛΙΣ

825 ύπὸ τοῦ; τίς δὲ φαίνων σ' ἐστίν; ἀγορανόμοι,
τοὺς συκοφάντας οὐ θύραζ' ἔξείρξετε;
τί δὰι μαθὼν φαίνεις ἄνευ θρυαλλίδος;

ΣΤΚΟΦΑΝΤΗΣ

οὐ γὰρ φανῶ τοὺς πολεμίους;

ΔΙΚΑΙΟΠΟΛΙΣ

κλάων γε σύ,
εἰ μὴ τέρωσε συκοφαντήσεις τρέχων.

ΜΕΓΑΡΕΤΣ

οἶον τὸ κακὸν ἐν ταῖς Ἀθάναις τοῦτ' ἔνι.

ΔΙΚΑΙΟΠΟΛΙΣ

830 θάρρει, Μεγαρίκ'. ἀλλ' ἡς ἀπέδου τὰ χοιρία
τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἄλας,
καὶ χαῖρε πόλλ'.

ΜΕΓΑΡΕΤΣ

ἀλλ' ἀμὸν οὐκ ἐπιχώριον.

ΔΙΚΑΙΟΠΟΛΙΣ

πολυπραγμοσύνη νυν ἐσ κεφαλὴν τράποιτ' ἐμοί.

830 ἀπέδου τὰ χοιρία Elmsley: τὰ χοιρίδι' ἀπέδου z

ACHARNIANS

INFORMER

You'll regret that Megarian talk. Surrender that sack!

MEGARIAN

Dicaeopolis! Dicaeopolis! I'm being exposed!

DICAEOPOLIS

(running out) By whom? Who's exposing you? (flicking his straps) Market Commissioners, aren't you going to keep these informers out? (to the Informer) Who taught you to expose without a wick?¹⁰¹

INFORMER

I'm not to expose our enemies, then?

DICAEOPOLIS

You'll regret it, if you don't run off and do your informing elsewhere.

INFORMER runs away.

MEGARIAN

What a curse this is in Athens!

DICAEOPOLIS

Never mind, Megarian. Take this garlic and salt, the price you asked for the little piggies, and best of luck to you.

MEGARIAN

Luck's not native to us.

DICAEOPOLIS

If I was being meddlesome, let it be on my head.¹⁰²

¹⁰¹ Perhaps referring to the Informer's lack of a comic phallus.

¹⁰² Interference in other states' internal affairs was a common criticism of Athens.

ΜΕΓΑΡΕΤΣ

ω̄ χοιρίδια, πειρῆσθε κάνις τοῦ πατρὸς
 835 παίειν ἐφ' ἀλὶ τὰν μᾶδδαν, αἴ κά τις διδῷ.

ΧΟΡΟΣ

εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ
 ἥκουστας οἱ προβαίνει
 τὸ πρᾶγμα τοῦ βουλεύματος;
 καρπώσεται γὰρ ἀνὴρ
 ἐν τάγορᾳ καθήμενος·
 κἄν εἰσίη τις Κτησίας
 840 ἢ συκοφάντης ἄλλος, οἱ-
 μώζων καθεδεῖται.

οὐδ' ἄλλος ἄνθρώπων ὑπο-
 ψωνῶν σε πημανεῖ τι,
 οὐδ' ἐναπομόρξεται Πρέπις
 τὴν εὑρυπρωκτίαν σοι,
 οὐδ' ὡστιεῖ Κλεωνύμῳ.
 845 χλαῖναν δ' ἔχων φανὴν δίει
 κούν ξυντυχών σ' Ὁπέρβολος
 δικῶν ἀναπλήστει.

οὐδ' ἐντυχὼν ἐν τάγορᾳ

¹⁰³ “Grasper,” an actual name here chosen for its comic significance, like “Marpsias” at 702.

ACHARNIANS

MEGARIAN

Little piggies, even without your father, try to get salt with
the loaf you gobble, if anyone gives you one.

Exit MEGARIAN; DICAEOPOLIS takes the GIRLS into his house.

CHORUS

The man is truly blessed. Didn't
you hear how his enterprising plan
is progressing?

The man will reap a bumper crop
by sitting in his market.

And if some Ctesias¹⁰³ intrudes
or any other informer,
he'll groan when he sits down.

Nor will anyone else vex you
by cutting into the queue,
nor will Prepis¹⁰⁴ smear off
his wide-arsedness on you,
nor will you bump into Cleonymus;
you'll saunter through your market wearing a bright
cloak,

and Hyperbolus¹⁰⁵ won't run into you
and infect you with his lawsuits.

Nor in your market will you meet

¹⁰⁴ Son of Eupherus; served as Council Secretary in 422/1.

¹⁰⁵ After Cleon's death in 422 Hyperbolus, owner of a lamp-making business, would replace him as the leading popular politician.

πρόσεισί σοι βαδίζων
 Κρατῖνος ἀποκεκαρμένος
 μοιχὸν μιᾶ μαχαίρᾳ,
 850 ό περιπόνηρος Ἀρτέμων,
 ό ταχὺς ἄγαν τὴν μουσικήν,
 δῖζων κακὸν τῶν μασχαλῶν
 πατρὸς Τραγασταίου.

οὐδ' αὖθις αὖ σε σκώψεται
 Παύσων ὁ παμπόνηρος
 Λυσίστρατός τ' ἐν τάγορᾳ,
 855 Χολαργέων ὄνειδος,
 ό περιαλουργὸς τοῖς κακοῖς,
 ρίγων τε καὶ πεινῶν ἀεὶ¹⁰⁶
 πλεῖν ἢ τριάκονθ' ἡμέρας
 τοῦ μηνὸς ἔκαστον.

ΘΗΒΑΙΟΣ

860 ἴττω Ἡρακλῆς, ἔκαμόν γα τὰν τύλαν κακῶς.
 κατάθου τὺ τὰν γλάχων' ἀτρέμας, Ἰσμηνία·

106 The leading comic poet of the generation before Aristophanes, now elderly but still active: he was competing in this very festival with his play *Stormtossed*, which won second prize behind *Acharnians*. 107 Referring either to a style fashionable among young roués or to one of the degrading forms of depilation meted out to adulterers.

108 Artemon was a contemporary of the sixth-century poet Anacreon, who satirized his morals and assigned him the epithet

ACHARNIANS

Cratinus¹⁰⁶ strolling about
with an adulterer's cut¹⁰⁷
done with a straight razor,
an Artemon "the miscarried,"¹⁰⁸
too hasty with his poetry,
his armpits smelling nasty,
son of a father from the Goat d'Azur.

Nor again in your market
will the thoroughly depraved Pauson¹⁰⁹ ridicule you,
nor will Lysistratus,¹¹⁰
the disgrace of Cholargus,
soaked in the slough of despond,
ever freezing and starving
more than thirty days
in every month.

Enter a THEBAN with his slave Ismenias, both carrying wares and accompanied by Pipers.

THEBAN¹¹¹

Heracles bear witness, my shoulder's damned weary. Put the pennyroyal down easy, Ismenias. And all you pipers

periphoretos "borne in a litter" (frr. 372, 388), which Aristophanes transforms into *periponeros* "very wicked."

¹⁰⁹ An impoverished painter known for caricatures, jokes and riddles.

¹¹⁰ Of several known contemporaries by this name the likeliest candidate is the Lysistratus mentioned in *Knights* 1266 and *Wasps* 787-95, 1308-13 as a poor man (or affecting the plain Spartan style of dress) and a practical joker.

¹¹¹ Like the Megarian, the Theban speaks in his native dialect and comes from an enemy state.

ARISTOPHANES

νῦμες δ', ὅστοι Θείβαθεν αὐλειταὶ πάρα,
τοῖς ὀστίνοις φυσεῖτε τὸν πρωκτὸν κυνός.

ΔΙΚΑΙΟΠΟΛΙΣ

παῦ· ἐσ κόρακας. οἱ σφῆκες, οὐκ ἀπὸ τῶν θυρῶν;
865 πόθεν προσέπταινθ' οἱ κακῶς ἀπολούμενοι
ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαύλιοι;

ΘΗΒΑΙΟΣ

νεὶ τὸν Ἰόλαον ἐπεχαρίττω γ', ὁ ξένε·
Θείβαθε γὰρ φυσᾶντες ἔξόπισθέ μου
τāνθεια τᾶς γλάχωνος ἀπέκιξαν χαμάι.
870 ἀλλ' εἴ τι βούλει, πρίασο τῶν ἐγὼ φέρω,
τῶν ὄρταλίχων ἢ τῶν τετραπτερυλλίδων.

ΔΙΚΑΙΟΠΟΛΙΣ

ὁ χαῖρε, κολλικοφάγε Βοιωτίδιον.
τί φέρεις;

ΘΗΒΑΙΟΣ

ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς· ἀπλῶς
875 ὄριγανον, γλαχώ, ψιάθως, θρυαλλίδας,
νάσσας, κολοιώς, ἀτταγᾶς, φαλαρίδας,
τροχίλως, κολύμβως.

ΔΙΚΑΙΟΠΟΛΙΣ

ώσπερεὶ χειμῶν ἄρα
ὄρνιθίας εἰς τὴν ἀγορὰν ἐλήλυθας.

ΘΗΒΑΙΟΣ

καὶ μὰν φέρω χάνας, λαγώς, ἀλώπεκας,
σκάλοπας, ἔχίνως, αἰελώρως, πικτίδας,

ACHARNIANS

who are here with me from Thebes, puff on those bones
to the tune of "The Dog's Arsehole."

DICAEOPOLIS

(coming out of his house) Stop, damn you! Away from my
doorway, you hornets! Where did these dadblasted buzz-
pipers fly to my door from, these sons of Chaeris?

THEBAN

By Iolaus,¹¹² you've done me a favor there, friend. All the
way from Thebes they've been puffing behind me and
blowing my pennyroyal blossoms to the ground. But if you
like, buy some of the goods I've got, some fowl or some
four-wingers.

DICAEOPOLIS

Welcome, my baguette-eating Boeotian! What have you
got?

THEBAN

Just everything good that the Boeotians have: marjoram,
pennyroyal, rush mats, lamp wicks, ducks, jackdaws, fran-
colins, coots, wrens, grebes.

DICAEOPOLIS

Then you've hit my market like a fowl nor'easter!

THEBAN

I've also got geese, hares, foxes, moles, hedgehogs, eats,

¹¹² Heracles' nephew and fellow hero.

ARISTOPHANES

880 ἵκτίδας, ἐνύδριας, ἐγχέλιας Κωπαΐδας.

ΔΙΚΑΙΟΠΟΛΙΣ

ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,
δός μοι προσειπεῖν, εἰ φέρεις, τὰς ἐγχέλεις.

ΘΗΒΑΙΟΣ

πρέσβειρα πεντήκοντα Κωπάδων κορᾶν,
ἔκβαθι τῶδε κῆπιχάριτται τῷ ξένῳ.

ΔΙΚΑΙΟΠΟΛΙΣ

885 ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη,
ἥλθες ποθεινὴ μὲν τρυγῳδικοῖς χοροῖς,
φύλη δὲ Μορύχῳ. δμῶες, ἔξενέγκατε
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ριπίδα.
σκέψασθε, παῖδες, τὴν ἀρίστην ἐγχελυν,
890 ἥκουσαν ἔκτῳ μόλις ἔτει ποθουμένην.
προσείπατ’ αὐτὴν, ὦ τέκν’ ἄνθρακας δ’ ἐγὼ
ὑμῖν παρέξω τῆσδε τῆς ξένης χάριν.
ἀλλ’ ἔκφερ’ αὐτὴν μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἴην ἐντετευτλιωμένης.

ΘΗΒΑΙΟΣ

895 ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται;

ΔΙΚΑΙΟΠΟΛΙΣ

ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί.
ἀλλ’ εἴ τι πωλεῖς τῶνδε τῶν ἄλλων, λέγε.

ACHARNIANS

badgers, martens, otters, Copiae eels.¹¹³

DICAEOPOLIS

O you who bring mankind's most delectable outlet, permit me to greet the eels, if you've got them!

TIEBAN

(producing an eel) Most venerable mistress of fifty Copiae maidens,¹¹⁴ step forth here and grant your favors to our host!

DICAEOPOLIS

O dearest and long desired, you have come, the heart's desire of eomie choruses and dear to Moryehus!¹¹⁵ Servants, fetch me forth the brazier and the fan. (*these are brought out, followed by Dicaeopolis' children*) Children, look at the excellent eel we've been pining for, just arrived after six years. Say hello to her, kids, and in honor of this lady guest I'll provide you with coals. Now place her on her bier, "for even in death may I never be parted from you," enshrouded in beet!¹¹⁶

THEBAN

And how am I going to be paid for her?

DICAEOPOLIS

I guess you'll give her to me as market tax. But if you're selling any of these other things, speak up.

¹¹³ From Lake Copais in northeast Boeotia, and a delicacy.

¹¹⁴ Adapted from an address to Thetis in Aeschylus' *Award of the Arms* (fr. 174).

¹¹⁵ A wealthy gourmand.

¹¹⁶ "for even ..." is quoted from Euripides, *Alcestis* 367-8 (Admetus to his dying wife), with "enshrouded in beet" substituted for "the woman who alone has been faithful to me."

ARISTOPHANES

ΘΗΒΑΙΟΣ

ἰώγα ταῦτα πάντα.

ΔΙΚΑΙΟΠΟΛΙΣ

φέρε, πόσον λέγεις;
ἢ φορτὶ ἔτερ' ἐνθένδ' ἐκεῖσ' ἄξεις;

ΘΗΒΑΙΟΣ

ἰών;

900 ὁ τι γ' ἔστ' ἐν Ἀθάναις, ἐν Βοιωτοῖσιν δὲ μή.

ΔΙΚΑΙΟΠΟΛΙΣ

ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
ἢ κέραμον.

ΘΗΒΑΙΟΣ

ἀφύας ἢ κέραμον; ἀλλ' ἔντ' ἐκεῖ.
ἀλλ' ὁ τι πὰρ ἀμὸν μή στι, τᾶδε δ' αὖ πολύ.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐγῷδα τοίνυν συκοφάντην ἔξαγε,
ῶσπερ κέραμον ἐνδησάμενος.

ΘΗΒΑΙΟΣ

905 νεὶ τῷ θεῷ,
λάβοιμι μέντῳν κέρδος ἀγαγὼν καὶ πολύ,
ἄπερ πίθακον ἀλιτρίας πολλᾶς πλέων.

ΔΙΚΑΙΟΠΟΛΙΣ

καὶ μὴν ὅδι Νίκαρχος ἔρχεται φανῶν.

ΘΗΒΑΙΟΣ

μικκός γα μᾶκος οὗτος.

ACHARNIANS

THEBAN

I'm selling everything here.

DICAEOPOLIS

All right, name your price. Or will you take an equivalent load from here back home with you?

THEBAN

I will! Something that's found in Athens but not among the Boeotians.

DICAEOPOLIS

You'll probably want to buy some sprats from Phalerum to take with you, or pottery.

THEBAN

Sprats or pottery? We have them back home. No, something that's absent among us, but plentiful here.

DICAEOPOLIS

I've got it! An informer: pack him up like crockery and export him.

THEBAN

Twin Gods, I'd surely make a sizeable profit by importing one—one filled with lots of deviltry, like a monkey.

DICAEOPOLIS

Hey, look here: Nicarchus¹¹⁷ is coming to expose us.

Enter NICARCHUS.

THEBAN

He's not very big.

¹¹⁷ Otherwise unknown.

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

ἀλλὰ πᾶν κακόν.

ΝΙΚΑΡΧΟΣ

ταυτὶ τίνος τὰ φορτί’ ἔστι;

ΘΗΒΑΙΟΣ

τῶδ’ ἐμὰ

910

Θείβαθε, ἵττω Δεύς.

ΝΙΚΑΡΧΟΣ

ἐγὼ τοίνυν ὄδι

φαίνω πολέμια ταῦτα.

ΘΗΒΑΙΟΣ

τί δὲ κακὸν παθὼν

ὅρναπετίοισι πόλεμον ἦρα καὶ μάχαν;

ΝΙΚΑΡΧΟΣ

καὶ σέ γε φανῶ πρὸς τοῖσδε.

ΘΗΒΑΙΟΣ

τί ἀδικείμενος;

ΝΙΚΑΡΧΟΣ

915 ἐγὼ φράσω σοι τῶν περιεστώτων χάριν.

ἐκ τῶν πολεμίων εἰσάγεις θρυαλλίδας.

ΔΙΚΑΙΟΠΟΛΙΣ

ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδα;

ΝΙΚΑΡΧΟΣ

αὕτη γὰρ ἐμπρήσειεν ἄν τὸ νεώριον.

ACHARNIANS

DICAEOPOLIS

But evry inch of him's bad!

NICARCHUS

These wares, whose are they?

THEBAN

They're mine, from Thebes, as Zeus is my witness.

NICARCHUS

In that case, I hereby expose them as contraband.

THEBAN

What's the matter with you, declaring war and battle on my
birdies?

NICARCHUS

And in addition to these, I shall expose you.

THEBAN

What have I done to you?

NICARCHUS

I'll explain it to you for the bystanders' benefit. You're
importing lamp wicks from hostile territory.

DICAEOPOLIS

So you're actually exposing him because of a lamp wick?

NICARCHUS

This could burn up the shipyard!

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

νεώριον θρυαλλίς;

ΝΙΚΑΡΧΟΣ

οἶμαι.

ΔΙΚΑΙΟΠΟΛΙΣ

τίνι τρόπῳ;

ΝΙΚΑΡΧΟΣ

920 ἐνθεὶς ἀν εἰς τίφην ἀνὴρ Βοιώτιος
 ἄψας ἀν εἰσπέμψειν εἰς τὸ νεώριον
 δι' ὑδρορρόας, βορέαν ἐπιτηρήσας μέγαν.
 κεῖπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἄπαξ,
 σελαγοῖντ' ἀν εὐθύς.

ΔΙΚΑΙΟΠΟΛΙΣ

ῳ κάκιστ' ἀπολούμενε,

925 σελαγοῖντ' ἀν ύπὸ τίφης τε καὶ θρυαλλίδος;

ΝΙΚΑΡΧΟΣ

μαρτύρομαι.

ΔΙΚΑΙΟΠΟΛΙΣ

ξυλλάμβαν' αὐτοῦ τὸ στόμα.
δός μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρω
ῳσπερ κέραμον, ἵνα μὴ καταγῇ φερόμενος.

ΚΟΡΤΦΑΙΟΣ

(στρ) ἔνδησον, ὦ βέλτιστε, τῷ
930 ξένῳ καλῶς τὴν ἐμπολὴν
 οὔτως ὅπως
 ἀν μὴ φέρων κατάξῃ.

ACHARNIANS

DICAEOPOLIS

A wick burn up a shipyard?

NICARCHUS

I reckon.

DICAEOPOLIS

In what way?

NICARCHUS

A man from Boeotia could put it on a beetle's back, light it, and send it into the shipyard through a water main, waiting for a stiff north wind. And if the fire once caught the ships, they'd be ablaze in no time.¹¹⁸

DICAEOPOLIS

(*hitting him with the straps*) Damn and blast you, they'd be ablaze from a beetle and a wick?

NICARCHUS

I call witnesses!

DICAEOPOLIS

Arrest his mouth. Give me some sawdust so I can pack him like pottery before I hand him over, so he won't get broken in transit.

CHORUS LEADER

Dear fellow, pack the merchandise
nicely for our foreign friend,
so that he can carry it
without breaking it.

¹¹⁸ For a Boeotian incendiary device actually deployed in the following year see Thucydides 4.100.

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

έμοὶ μελήσει ταῦτ', ἐπεί
τοι καὶ ψοφεῖ λάλον τι καὶ
πυρορραγὲς
κᾶλλως θεοῖσιν ἔχθρόν.

ΚΟΡΤΦΑΙΟΣ

935 τί χρήσεται ποτ' αὐτῷ;

ΔΙΚΑΙΟΠΟΛΙΣ

πάγχρηστον ἄγγος ἔσται,
κρατὴρ κακῶν, τριπτὴρ δικῶν,
φαίνειν ὑπευθύνους λυχνοῦ-
χος καὶ κύλιξ
τὰ πράγματ' ἔγκυκλασθαι.

ΚΟΡΤΦΑΙΟΣ

(ἀντ) πῶς δ' ἂν πεποιθοίη τις ἀγ-
941 γείω τοιούτῳ χρώμενος
κατ' οἰκίαν
τοσόνδ' ἀεὶ ψοφοῦντι;

ΔΙΚΑΙΟΠΟΛΙΣ

ἰσχυρόν ἔστιν, ὥγαθ', ὥστ'
οὐκ ἂν καταγείη ποτ', εἴ-
περ ἐκ ποδῶν
945 κατωκάρα κρέμαιτο.

ΚΟΡΤΦΑΙΟΣ

ἢδη καλῶς ἔχει σοι.

ACHARNIANS

DICAEOPOLIS

I'll take care of that, because
—listen—it makes a chattering
and fire-cracked noise,
altogether godforsaken.

CHORUS LEADER

Whatever will he use it for?

DICAEOPOLIS

It will be a pot for every purpose:
a bowl for mixing evils, a mortar for pounding
lawsuits,
a lampstand to expose outgoing officials,
and a cup
for blending trouble.

CHORUS LEADER

But how could anyone feel safe
using a pot like this
in the house,
when it's always making so much noise?

DICAEOPOLIS

It's sturdy, sir, so
it will never get broken,
even if it's hung head-downwards
by its feet.

CHORUS LEADER

(*to the Theban*)

You're all set now!

ARISTOPHANES

ΘΗΒΑΙΟΣ

μέλλω γά τοι θερίδδειν.

ΚΟΡΤΦΑΙΟΣ

ἀλλ', ὃ ξένων βέλτιστε, συν-
θέριζε καὶ πρόσβαλλ' ὅποι
950 βούλει φέρων
πρὸς πάντα συκοφάντην.

ΔΙΚΑΙΟΠΟΛΙΣ

μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.
αἴρου λαβὼν τὸν κέραμον, ὃ Βοιώτιε.

ΘΗΒΑΙΟΣ

ὑπόκυπτε τὰν τύλαν ἵων, Ἰσμείνιχε.

ΔΙΚΑΙΟΠΟΛΙΣ

955 χῶπως κατοίσεις αὐτὸν εὐλαβουμένως.
πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως·
κἄν τοῦτο κερδάνης ἄγων τὸ φορτίον,
εὐδαιμονήσεις συκοφαντῶν γ' οὖνεκα.

ΟΙΚΕΤΗΣ

Δικαιόπολι.

ΔΙΚΑΙΟΠΟΛΙΣ

τί ἔστι; τί με βωστρεῖς;

ΟΙΚΕΤΗΣ

ὅ τι;

960 ἐκέλευε Λάμαχός σε ταυτησὶ δραχμῆς

ACHARNIANS

THEBAN

I'll surely rake in a profit!

CHORUS LEADER

Rake away, most excellent guest;
toss him onto your load
and take him wherever you want,
an informer for every occasion.

DICAEOPOLIS

I had my hands full packing up the blasted wretch. Now
take your pottery and load it up, Boeotian.

THEBAN

Come here and get your shoulder under it, Ismenichus.

DICAEOPOLIS

Make sure you carry him back carefully. You certainly
won't be carrying anything wholesome, but no matter. And
if you make a profit importing this shipment, you'll make
a fortune in the informer trade!

THEBANS depart; enter SLAVE.

SLAVE

Dicaeopolis!

DICAEOPOLIS

Who's that? Why are you yelling for me?

SLAVE

Why? Lamachus orders you, for this drachma here, to give

ARISTOPHANES

εἰς τοὺς Χοᾶς αὐτῷ μεταδοῦναι τῶν κιχλῶν,
τριῶν δραχμῶν δ' ἐκέλευε Κωπᾶδ' ἔγχελυν.

ΔΙΚΑΙΟΠΟΛΙΣ

ὁ ποῖος οὗτος Λάμαχος τὴν ἔγχελυν;

ΟΙΚΕΤΗΣ

ό δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα
965 πάλλει κραδαίνων τρεῖς κατασκίους λόφους.

ΔΙΚΑΙΟΠΟΛΙΣ

οὐκ ἀν μὰ Δῖ, εἰ δοίη γέ μοι τὴν ἀσπίδα·
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·
ἢν δ' ἀπολιγαίνῃ, τοὺς ἀγορανόμους καλῶ.
ἐγὼ δ' ἐμαυτῷ τόδε λαβὼν τὸ φορτίον
970 εἴστειμ' ὑπὰ πτερύγων κιχλᾶν καὶ κοψίχων.

ΧΟΡΟΣ

(στρ) εἶδες, ὥ πᾶσα πόλι, τὸν φρόνιμον
ἄνδρα, τὸν ὑπέρσοφον,
οἵ' ἔχει σπεισάμενος ἐμπορικὰ
χρήματα διεμπολᾶν,
ῶν τὰ μὲν ἐν οἰκίᾳ

¹¹⁹ The Pitcher Feast (*Choes*) was celebrated on the second day (of three) of the Anthesteria, a great mid-winter festival honoring Dionysus. The pitcher in question (the *chous*) held about three quarts. Among the many festivities were drinking contests and a state banquet to which guests were invited by the priest of Dionysus. Also relevant to our play, with its quasi-hymeneal ending, was the sacred marriage between the wife of the King Archon (the official in charge of the state religion) and Dionysus.

ACHARNIANS

him some of your thrushes for the Pitcher Feast,¹¹⁹ and he orders a Copaic eel for three drachmas.

DICAEOPOLIS

Which Lamachus is it who orders the eel?

SLAVE

Lamachus the awesome, the tough as leather, who brandishes the Gorgon as he shakes "three overshadowing crests"!¹²⁰

DICAEOPOLIS

No deal, by Zeus, not even if he gave me his shield. Let him shake his crests for salt fish.¹²¹ And if he squawks about it, I'll summon the commissioners.

SLAVE runs away.

I'll take this load for myself and go inside, lofted on wings of thrushes and blackbirds.

DICAEOPOLIS goes inside.

CHORUS

Have you seen him, all you people, the smart
and exceedingly sagacious man,
seen what fine merchandise, thanks to his truce,
he's got for sale?

Some of his things are useful

¹²⁰ The phrase is taken from Aeschylus, *Seven Against Thebes* 384, where it refers to Tydeus, after whom Lamachus apparently named his own son.

¹²¹ Among the cheapest and least respectable foods.

975 χρήσιμα, τὰ δ' αὐτὸν πρέπει
χλιαρὰ κατεσθίειν.

КОРТФАИОΣ

αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.
οὐδέποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,
980 οὐδὲ παρ' ἐμοὶ ποτε τὸν Ἀρμόδιον ἔστεται
ξυγκατακλινεῖς, ὅτι παροιωικὸς ἀνὴρ ἔφυ,
ὅστις ἐπὶ πάντ' ἀγάθῳ ἔχοντας ἐπικωμάσας
ἡργάσατο πάντα κακά, κάνετρεπε κάξεχει
κάμαχετο καὶ προσέτι πολλὰ προκαλουμένου·
985 "πῖνε, κατάκεισο, λαβὲ τήνδε φιλοτησίαν,"
τὰς χάρακας ἥπτε πολὺ μᾶλλον ἔτι τῷ πυρί,
ἔξεχει θ' ἡμῶν βίᾳ τὸν οἶνον ἐκ τῶν ἀμπέλων.

ХОРОС

(ἀντ) ἐπτέρωταί τ' ἐπὶ τὸ δεῖπνον ἄμα
καὶ μεγάλα δὴ φρονεῖ,
τοῦ βίου δ' ἔξεβαλε δεῖγμα τάδε
τὰ πτερὰ πρὸ τῶν θυρῶν.
ὁ Κύπριδι τῇ καλῇ
καὶ Χάρισι ταῖς φίλαις
ξύντροφε Διαλλαγή,

КОРТФАИОΣ

990 ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.
πῶς ἀνὲμε καὶ σέ τις "Ἐρως ξυναγάγοι λαβών

¹²² A traditional patriotic drinking song celebrating Harmodius and his friend Aristogeiton, who in 514 assassinated Hippo-

ACHARNIANS

around the house, while others
should be eaten hot.

CHORUS LEADER

To this man all bounties are supplied spontaneously. I will never welcome the War God into my house, nor will he ever reeline at my side and sing the Harmodius Song,¹²² for he is an unruly fellow when he drinks. When we enjoyed every bounty, he crashed our party and inflicted all kinds of damage, upending, spilling, and fighting; and the more I kept inviting him "to drink, reeline, take this cup of fellowship," the more he kept setting our vine props afire and violently spilling the wine from our vines.

CHORUS

He's in flight to his dinner
and grand indeed are his thoughts;
as a token of his life style
he's tossed out these feathers before his door.
O Reconciliation, companion
of Cypris¹²³ the fair
and the beloved Graees,

CHORUS LEADER¹²⁴

I didn't realize what a lovely faee you have. How I wish that some Eros, like the one in the painting who wears a garland

parchus, the brother of the last Athenian tyrant, Hippias; four versions are preserved (*PMG* 893-96).

¹²³ Aphrodite.

¹²⁴ In this passage the Chorus Leader reacts as if Reconciliation, answering the Chorus' invocation, has physically appeared in the guise of a blooming girl; she is actually so staged in *Lysis-trata*.

ARISTOPHANES

ῶσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων;
 ἦ πάνυ γερόντιον ἵσως νενόμικάς με σύ;
 ἀλλά σε λαβὼν τρία δοκῶ γ' ἀν ἔτι προσβαλεῖν.
 995 πρῶτα μὲν ἀν ἀμπελίδος ὅρχον ἐλάσαι μακρόν,
 εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων,
 καὶ τὸ τρίτον ἡμερίδος ὠσχόν, ὁ γέρων ὁδί,
 καὶ περὶ τὸ χωρίον ἐλᾶδας ἄπαν ἐν κύκλῳ,
 ὥστ' ἀλείφεσθαι σ' ἀπ' αὐτῶν κάμε ταῖς νουμηνίαις.

ΚΗΡΤΞ

1000 ἀκούετε λεώ· κατὰ τὰ πάτρια τοὺς Χοᾶς
 πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἀν ἐκπίη
 πρώτιστος, ἀσκὸν Κτησιφῶντος λήψεται.

ΔΙΚΑΙΟΠΟΛΙΣ

ὁ παιδεῖ, ὁ γυναικεῖ, οὐκ ἡκούσατε;
 τί δρᾶτε; τοῦ κήρυκος οὐκ ἀκούετε;
 1005 ἀναβράττετ', ἐξοπτάτε, τρέπετ', ἀφέλκετε
 τὰ λαγῶν ταχέως, τοὺς στεφάνους ἀνείρετε.
 φέρε τοὺς ὄβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.

ΧΟΡΟΣ

(στρ) ζηλῶ σε τῆς εὐβουλίας,
 μᾶλλον δὲ τῆς εὐωχίας,
 1010 ἀνθρωπε, τῆς παρούσης.

997 ὠσχόν Brunck: ὅρχον t: κλάδον cett.

125 A painting by Zeuxis "in the temple of Aphrodite at Athens," according to the scholia.

126 The first day of the month was an occasion for religious and

ACHARNIANS

of rosettes,¹²⁵ could bring you and me together! Or perhaps you think I'm an absolute geezer? Ah but if I got hold of you, I think I could still strike home three times. First, I'd shove in a long rank of tender vines, and beside that some fresh fig shoots, and thirdly a well hung vine branch—this oldster would!—and, around the whole plot, a stand of olive trees, so that you and I could anoint ourselves for the New Moon feasts.¹²⁶

Enter HERALD.

HERALD

Hear this, people! According to ancestral custom, drink your pitchers when the trumpet sounds; and whoever is the very first to drink up will win a Ctesiphon-size wineskin!¹²⁷

The eccyclema is rolled out, revealing Dicaeopolis' Slaves and Womenfolk as they prepare the feast. DICAEOPOlis runs from the house.

DICAEOPOLIS

You slaves, you women, didn't you hear? What are you doing? Don't you hear the herald? Braise the hare fillets, roast them, turn them, pull them off the skewers quickly, string the garlands. Hand me the skewers, so I can spit the thrushes!

CHORUS

I envy you your well laid plan,
and more so your well laid table,
sir, here before us.

social festivities; cf. also *Wasps* 96.

¹²⁷ Evidently this man (otherwise unknown) had a belly of impressive size.

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

τί δῆτ', ἐπειδὰν τὰς κίχλας
ὸπτωμένας ἴδητε;

ΧΟΡΟΣ

οἴμαι σε καὶ τοῦτ' εὐ λέγειν.

ΔΙΚΑΙΟΠΟΛΙΣ

τὸ πῦρ ὑποσκάλευε.

ΧΟΡΟΣ

1015 ἥκουσας ὡς μαγειρικῶς
κομψῶς τε καὶ δειπνητικῶς
αὐτῷ διακονεῖται;

ΔΕΡΚΕΤΗΣ

οἴμοι τάλας.

ΔΙΚΑΙΟΠΟΛΙΣ

ὦ Ἡράκλεις, τίς ούτοσί;

ΔΕΡΚΕΤΗΣ

ἀνὴρ κακοδαίμων.

ΔΙΚΑΙΟΠΟΛΙΣ

κατὰ σεαυτόν ννν τρέπου.

ΔΕΡΚΕΤΗΣ

1020 ὦ φίλτατε, σπουδὰὶ γάρ εἰσι σοὶ μόνω,
μέτρησον εἰρήνης τί μοι, κὰν πέντ' ἔτη.

ΔΙΚΑΙΟΠΟΛΙΣ

τί δ' ἔπαθες;

ACHARNIANS

DICAEOPOLIS

What will you say when you see
the thrushes being roasted!

CHORUS

You're right about that too, I think.

DICAEOPOLIS

Start poking up the fire!

CHORUS

Did you hear how master-chef-ily,
how subtly and how gourmettily
he eaters for himself?

Enter DERCETES.

DERCETES

O woe is me!

DICAEOPOLIS

Heracles! Who's this?

DERCETES

A man ill-fated!

DICAEOPOLIS

Then keep it to yourself.

DERCETES

Dear friend, since you've got a truce all to yourself, meas-
ure out some peace for me, even if it's only five years'
worth.

DICAEOPOLIS

What's the matter?

ARISTOPHANES

ΔΕΡΚΕΤΗΣ

ἐπετρίβην ἀπολέσας τὸ βόε.

ΔΙΚΑΙΟΠΟΛΙΣ

πόθεν;

ΔΕΡΚΕΤΗΣ

ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι.

ΔΙΚΑΙΟΠΟΛΙΣ

ὦ τρισκακόδαιμον, εἴτα λευκὸν ἀμπέχει;

ΔΕΡΚΕΤΗΣ

1025 καὶ ταῦτα μέντοι νὴ Δῖ ὡπερ μ' ἐτρεφέτην
ἐν πᾶσι βολίτοις.

ΔΙΚΑΙΟΠΟΛΙΣ

εἴτα νυνὶ τοῦ δέει;

ΔΕΡΚΕΤΗΣ

ἀπόλωλα τῷφθαλμὸν δακρύων τὸ βόε.
ἄλλ' εἴ τι κῆδει Δερκέτου Φυλασίου,
ὑπάλειψον εἰρήνη με τῷφθαλμὸν ταχύ.

ΔΙΚΑΙΟΠΟΛΙΣ

1030 ἄλλ', ὦ πόνηρ', οὐ δημοσιεύων τυγχάνω.

ΔΕΡΚΕΤΗΣ

ἴθ' ἀντιβολῶ σ', ἦν πως κομίσωμαι τὸ βόε.

ACHARNIANS

DERCETES

I'm shattered; I've lost my pair of oxen!

DICAEOPOLIS

Where?

DERCETES

At Phyle; the Boeotians rustled them.

DICAEOPOLIS

Thrice ill-fated man! And you're still wearing white clothes?

DERCETES

And by god, those two supported me with all the manure I could want!

DICAEOPOLIS

So what do you want now?

DERCETES

I've ruined my eyes, sobbing for my oxen. But if you care at all for Dercetes of Phyle,¹²⁸ anoint my eyes with some peace, right away!

DICAEOPOLIS

You rascal, I'm not a public doctor!¹²⁹

DERCETES

Come on, I'm begging you; then maybe I can recover my oxen!

¹²⁸ The name means "bright-eyes" and so has comic point, but there was a contemporary Dercetes of Phyle (a supporter of the war?).

¹²⁹ A certain number of doctors were salaried by the city to give free treatment to the indigent.

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοὺς Πιττάλου.

ΔΕΡΚΕΤΗΣ

σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἔνα
εἰς τὸν καλαμίσκον ἐνστάλαξον τουτονί.

ΔΙΚΑΙΟΠΟΛΙΣ

1035 οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπιὼν οἴμωζέ ποι.

ΔΕΡΚΕΤΗΣ

οἴμοι κακοδαίμων τοῦν γεωργοῖν βοιδίουν.

ΧΟΡΟΣ

(αντ) ἀνὴρ ἐνηγύρηκέν τι ταῖς
σπονδαῖσιν ἥδυ, κούκ ἔοι-
κεν οὐδενὶ μεταδώσειν.

ΔΙΚΑΙΟΠΟΛΙΣ

1040 κατάχει σὺ τῆς χορδῆς τὸ μέλι.
τὰς σηπίας στάθευε.

ΧΟΡΟΣ

ἢκουσας ὁρθιασμάτων;

ΔΙΚΑΙΟΠΟΛΙΣ

ὸπτᾶτε τάγχέλεια.

ΧΟΡΟΣ

ἀποκτενεῖς λιμῷ ’μὲ καὶ
1045 τοὺς γείτονας κνίσῃ τε καὶ
φωνῇ τοιαῦτα λάσκων.

ACHARNIANS

DICAEOPOLIS

Impossible. Go squawk to Pittalus' people.¹³⁰

DERCETES

No, please drip me just one drop of peace into this fennel stalk!

DICAEOPOLIS

Not even a teensy peep! Go and grieve somewhere else.

DERCETES

Ah, poor me! My little beasts of burden!

DERCETES trudges off.

CHORUS

The man's discovered in his treaty
something delightful, and evidently
won't share it with anyone.

DICAEOPOLIS

You, pour the honey on the sausage;
grill the squid.

CHORUS

Did you hear his ringing tones?

DICAEOPOLIS

Broil the eels.

CHORUS

You'll starve us to death,
me and my neighbors, with the smell
and with your voice too, shouting such orders.

¹³⁰ Pittalus, mentioned also in *Wasps* 1432, evidently held an appointment as a public doctor (1030 n.).

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

όπτάτε ταυτὶ καὶ καλῶς ξανθίζετε.

ΠΑΡΑΝΤΜΦΟΣ

Δικαιόπολι.

ΔΙΚΑΙΟΠΟΛΙΣ

τίς ούτοσί; τίς ούτοσί;

ΠΑΡΑΝΤΜΦΟΣ

ἔπεμψέ τίς σοι νυμφίος ταυτὶ κρέα
ἐκ τῶν γάμων.

ΔΙΚΑΙΟΠΟΛΙΣ

1050 καλῶς γε ποιῶν ὄστις ἦν.

ΠΑΡΑΝΤΜΦΟΣ

ἐκέλευε δ' ἐγχέαι σε τῶν κρεῶν χάριν,
ἴνα μὴ στρατεύοιτ', ἀλλὰ κινοίη μένων,
εἰς τὸν ἀλάβαστον κύαθον εἱρήνης ἔνα.

ΔΙΚΑΙΟΠΟΛΙΣ

1055 ἀπόφερ', ἀπόφερε τὰ κρέα καὶ μή μοι δίδουν,
ώς οὐκ ἀν ἐγχέαιμι χιλιῶν δραχμῶν.
ἀλλ' αὐτῇ τίς ἔστιν;

ΠΑΡΑΝΤΜΦΟΣ

ἡ νυμφεύτρια

δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνῳ.

ΔΙΚΑΙΟΠΟΛΙΣ

1060 φέρε δή, τί σὺ λέγεις; ώς γελοῖον, ὥθεοί,
τὸ δέημα τῆς νύμφης, ὃ δεῖται μου σφόδρα,
ὅπως ἀν οἰκουρῇ τὸ πέος τοῦ νυμφίου.

ACHARNIANS

DICAEOPOLIS

Broil these here, and grill these nicely.

Enter a BEST MAN with a Bridesmaid.

BEST MAN

Dicaeopolis!

DICAEOPOLIS

Who's that? Who's that?

BEST MAN

A bridegroom has sent you this meat from the wedding feast.

DICAEOPOLIS

A fine gesture, whoever he is.

BEST MAN

And he asks you, in return for the meat—so he won't have to go on campaign but can stay home and screw—to pour just one spoonful of peace into this tube.

DICAEOPOLIS

Take the meat back, take it back and don't offer it to me! I wouldn't pour a drop for a thousand drachmas. But who's this girl here?

BEST MAN

The bridesmaid, who wants to give you a private message from the bride.

DICAEOPOLIS

Well, now, what's your message? (*she whispers in his ear*) Dear gods, how droll the bride's request is! Her very earnest request to me is, that her husband's cock be allowed

ARISTOPHANES

φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνη,
ότιὴ γυνή 'στι τοῦ πολέμου τ' οὐκ ἀξία.
ὕπεχ' ὥδε δεῦρο τούξάλειπτρον, ὡς γύναι.
οἶσθ' ὡς ποιεῖται; τοῦτο τῇ νύμφῃ φράσον·
1065 ὅταν στρατιώτας καταλέγωσι, τουτῷ
νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου.
ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυνσιν,
ἵν' οἶνον ἐγχέω λαβὼν εἰς τοὺς χοᾶς.

ΚΟΡΤΦΑΙΟΣ

καὶ μὴν ὁδί τις τὰς ὄφρῦς ἀνεσπακὼς
1070 ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται.

ΑΓΓΕΛΟΣ Α'

ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

ΛΑΜΑΧΟΣ

τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;

ΑΓΓΕΛΟΣ Α'

ιέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους·
1075 καπειτα τηρεῖν νειφόμενον τὰς εἰσβολάς.
ὑπὸ τοὺς Χοᾶς γὰρ καὶ Χύτρους αὐτοῖσι τις
ἥγγειλε ληστὰς ἐμβαλεῖν Βοιωτίους.

ACHARNIANS

to stay at home! Bring the treaty here; I'll give some to her and her alone, since she's a woman and doesn't deserve to suffer from the war. Hold the tube over here, this way, ma'am. Do you know how it's done? Tell the bride this: whenever they call up troops, she should rub her husband's cock at night with this.

BEST MAN and Bridesmaid depart.

Take the treaty away. Bring me the wine ladle, so I can draw wine and pour it into the pitchers.

CHORUS LEADER

But look, a man speeds toward us with furrowed brows, as if he has some dire news to report.

Enter FIRST MESSENGER

FIRST MESSENGER

Ah, hardships and battles and Lamachuses!

LAMACHUS

(emerging from his door) Who makes a racket round my bronze-bossed halls?

FIRST MESSENGER

The generals order you this very day, with your crests and your ambuseades, to march out in the snow on the double, to guard the passes. They've received a report that Boeotian bandits will make a raid around the time of the Pitcher and Pot Feasts.

Exit FIRST MESSENGER

ARISTOPHANES

ΑΑΜΑΧΟΣ

ἰὸ στρατηγοὶ πλείουνες ἢ βελτίουνες.
οὐ δεινὰ μὴ ἔξειναί με μηδέ ἐορτάσαι;

ΔΙΚΑΙΟΠΟΛΙΣ

1080 ἡ στράτευμα πολεμολαμαχαϊκόν.

ΛΑΜΑΧΟΣ

οῖμοι κακοδαίμων, καταγελᾶς ἥδη σύ μου.

ΔΙΚΑΙΟΠΟΛΙΣ

βούλει μάχεσθαι, Γηρυόνη τετραπτίλε;

ΔΑΜΑΧΟΣ

āiā̄i,

οῖαν ὁ κῆρυξ ἀγγελίαν ἤγγειλέ μοι.

ΑΙΚΑΙΟΠΟΛΙΣ

αἰαῖ, τίνα δ' αὐτὸν μοὶ προστρέχει τις ἀγγελῶν;

ΑΓΓΕΛΟΣ Β'

Δικαιόπολη

ΑΙΚΑΙΟΠΟΛΙΣ

Tί εστιν;

ΑΓΓΕΛΟΣ Β'

1085 ἐπὶ δεῦπνον ταχὺ

βάδιζε τὴν κίστην λαβὼν καὶ τὸν χοᾶ.

ό τοῦ Διονύσου γάρ σ' ἵερεὺς μεταπέμπεται.

ἀλλ' ἔγκονει· δειπνεῖν κατακωλύεις πάλαι

τὰ δ' ἄλλα πάντ' ἔστιν παρεσκευασμένα,
1090 κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα,
στέφανοι, μύοοι, τραγύμαθ', αἱ πόναι πάρο-

ACHARNIANS

LAMACHUS

Oh generals more numerous than capable! Isn't it terrible
that I'm not even allowed to join the feasting?

DICAEOPOLIS

Hooray for the polamical expedition!

LAMACHUS

Alas and damn the luck, are you now mocking me?

DICAEOPOLIS

(picking up a locust from the table) Would you like to fight,
you four-feathered Geryon?¹³¹

LAMACHUS

Alas, what an order the messenger messaged me!

DICAEOPOLIS

Alas, what is this second messenger running up to tell me?

Enter SECOND MESSENGER.

SECOND MESSENGER

Dicaeopolis!

DICAEOPOLIS

What is it?

SECOND MESSENGER

Go along to dinner right away, and take your hamper and
your pitcher; the Priest of Dionysus invites you! But hurry;
you've held up dinner a long time. Everything else stands
ready: couches, tables, pillows, coverlets, garlands, per-
fume, tasty tidbits; the whores are there; cakes, pastries,

¹³¹ The winged monster Geryon, slain by Heracles, was traditionally triple-bodied.

ARISTOPHANES

άμυλοι, πλακοῦντες, σησαμοῦντες, ἵτρια,
όρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.
ἀλλ' ὡς τάχιστα σπεῦδε.

ΛΑΜΑΧΟΣ

κακοδαιίμων ἐγώ.

ΔΙΚΑΙΟΠΟΛΙΣ

1095 καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.
σύγκλητε, καὶ δεῖπνόν τις ἐνσκευαζέτω.

ΛΑΜΑΧΟΣ

παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γυλιὸν ἐμοί.

ΔΙΚΑΙΟΠΟΛΙΣ

παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

ΛΑΜΑΧΟΣ

ἄλας θυμίτας οἶσε, παῖ, καὶ κρόμμια.

ΔΙΚΑΙΟΠΟΛΙΣ

1100 ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι.

ΛΑΜΑΧΟΣ

θρῖον ταρίχους οἶσε δεῦρο, παῖ, σαπροῦ.

ΔΙΚΑΙΟΠΟΛΙΣ

κάμοὶ σὺ δή, παῖ, θρῖον· ὀπτήσω δ' ἐκεῖ.

ΛΑΜΑΧΟΣ

ἔνεγκε δεῦρο τὰ πτερὰ τῶκ τοῦ κράνους.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.

ACHARNIANS

sesame crackers, rolls, dancing girls, Harmodius' belov-eds,¹³² pretty ones! But hurry up, as fast as you can!

Exit SECOND MESSENGER.

LAMACHUS

I'm under a bad sign!

DICAEOPOLIS

It serves you right, for signing up with a big Gorgon! (*to a slave*) Close up, and someone pack my dinner!

LAMACHUS

Boy, boy, bring my mess kit out here to me.

DICAEOPOLIS

Boy, boy, bring my picnic basket out here to me.

LAMACIUS

Get the seasoned salt, boy, and the onions.

DICAEOPOLIS

For me the fish fillets; I'm sick of onions.

LAMACHUS

Bring me a fig leaf, boy, full of stale salt fish.

DICAEOPOLIS

And you can bring me a stuffed fig leaf; I'll cook it when I get there.

LAMACHUS

Bring here the twin plumes from my helmet.

DICAEOPOLIS

Bring me the pigeons and the thrushes.

¹³² Punning on the opening words of the Harmodius song (see 980 n.).

ARISTOPHANES

ΛΑΜΑΧΟΣ

1105 καλόν γε καὶ λευκὸν τὸ τῆς στρούθου πτερόν.

ΔΙΚΑΙΟΠΟΛΙΣ

καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΛΑΜΑΧΟΣ

ῶνθρωπε, παῦσαι καταγελῶν μου τῶν ὅπλων.

ΔΙΚΑΙΟΠΟΛΙΣ

ῶνθρωπε, βούλει μὴ βλέπειν εἰς τὰς κίχλας;

ΛΑΜΑΧΟΣ

1113 ωνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;

ΔΙΚΑΙΟΠΟΛΙΣ

1114 οὐκ, ἀλλ' ἔγὼ χώ παις ἐρίζομεν πάλαι.

1115 βούλει περιδόσθαι κάπιτρέψαι Λαμάχω,

1116 πότερον ἀκρίδες ἥδιόν ἔστιν ἢ κίχλαι;

ΛΑΜΑΧΟΣ

οἵμ' ὡς ὑβρίζεις.

ΔΙΚΑΙΟΠΟΛΙΣ

1117 τὰς ἀκρίδας κρίνει πολύ.

ΛΑΜΑΧΟΣ

1109 τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.

ΔΙΚΑΙΟΠΟΛΙΣ

1110 κάμοὶ λεκάνιον τῶν λαγών δὸς κρεῶν.

ΛΑΜΑΧΟΣ

1111 ἀλλ' ἡ τριχοβρῶτες τοὺς λόφους μοι κατέφαγον;

ACHARNIANS

LAMACHUS

So fair and white the ostrich plume!

DICAEOPOLIS

So fair and brown the pigeon meat!

LAMACHUS

Mister, stop laughing at my armor.

DICAEOPOLIS

Mister, please stop looking at my thrushes.

LAMACHUS

Mister, please stop addressing me.

DICAEOPOLIS

I'm not; my boy and I have been having an argument for a while now. (*to his slave*) Do you want to bet, and have Lamachus decide it, whether locusts are tastier, or thrushes?

LAMACHUS

Oh! What impudence!

DICAEOPOLIS

He's strongly for the locusts.

LAMACHUS

Bring out the crest case with the triple crests.

DICAEOPOLIS

And give me a casserole with the hares' meat.

LAMACHUS

What, have moths consumed my crests?

1109-12 post 1117 transpositum Sommerstein

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

1112 ἀλλ' ἡ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;

ΛΑΜΑΧΟΣ

1118 παῖ παῖ, καθελών μοι τὸ δόρυ δεῦρ' ἔξω φέρε.

ΔΙΚΑΙΟΠΟΛΙΣ

παῖ παῖ, σὺ δ' ἀφελῶν δεῦρο τὴν χορδὴν φέρε.

ΛΑΜΑΧΟΣ

1120 φέρε, τοῦ δόρατος ἀφελκύσωμαι τοῦλυτρον.

ἔχ', ἀντέχου, παῖ.

ΔΙΚΑΙΟΠΟΛΙΣ

καὶ σύ, παῖ, τοῦδ' ἀντέχου.

ΛΑΜΑΧΟΣ

τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.

ΔΙΚΑΙΟΠΟΛΙΣ

καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.

ΛΑΜΑΧΟΣ

φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.

ΔΙΚΑΙΟΠΟΛΙΣ

1125 κάμοὶ πλακοῦντος τυρόνωτον δὸς κύκλον.

ΛΑΜΑΧΟΣ

ταῦτ' οὐ κατάγελώς ἔστιν ἀνθρώποις πλατύς;

ΔΙΚΑΙΟΠΟΛΙΣ

ταῦτ' οὐ πλακοῦς δῆτ' ἔστιν ἀνθρώποις γλυκύς;

ΛΑΜΑΧΟΣ

κατάχει σύ, παῖ, τοῦλαιον. ἐν τῷ χαλκίῳ

ACHARNIANS

DICAEOPOLIS

What, am I to eat the hare stew before dinner?

LAMACHUS

Boy, boy, take down my spear and bring it out here.

DICAEOPOLIS

Boy, boy, you take the sausage off and bring it here.

LAMACHUS

Come, let me draw the ease off my spear. Ready, hold on, boy.

DICAEOPOLIS

And you, boy, hold on to this. (*the slave holds the skewer while Dicaeopolis removes the sausage*)

LAMACHIUS

Bring me the staves, boy, to support my shield.

DICAEOPOLIS

Bring out the baguettes to support mine (*rubbing his belly*).

LAMACHUS

Bring hither my buckler round and Gorgon-bossed.

DICAEOPOLIS

And give me a pizza round and cheese-bossed.

LAMACHUS

Isn't this what men call flat insolence?

DICAEOPOLIS

Isn't this what men call delicious pizza?

LAMACHUS

Boy, you pour on the oil. (*buffing his shield*) In this bronze

ARISTOPHANES

ἐνορῶ γέροντα δειλίας φευξούμενον.

ΔΙΚΑΙΟΠΟΛΙΣ

1130 κατάχει σὺ τὸ μέλι. κάνθαδ' εῦδηλος γέρων
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.

ΛΑΜΑΧΟΣ

φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.

ΔΙΚΑΙΟΠΟΛΙΣ

ἔξαιρε, παῖ, θώρακα κάμοὶ τὸν χοᾶ.

ΛΑΜΑΧΟΣ

ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.

ΔΙΚΑΙΟΠΟΛΙΣ

1135 ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι.

ΛΑΜΑΧΟΣ

τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.

ΔΙΚΑΙΟΠΟΛΙΣ

τὸ δεῖπνον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδος.

ΛΑΜΑΧΟΣ

ἐγὼ δ' ἐμαυτῷ τὸν γυλιὸν οἴσω λαβών.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐγὼ δὲ θοιμάτιον λαβὼν ἔξέρχομαι.

ΛΑΜΑΧΟΣ

1140 τὴν ἀσπίδ' αἴρου καὶ βάδιζ', ὦ παῖ, λαβών.
νείφει. βαβαιάξ· χειμέρια τὰ πράγματα.

ACHARNIANS

I see an old man about to be prosecuted for cowardice.

DICAEOPOLIS

And you pour on the honey. (*gazing into the pizza*) Here too an old man is visible, telling Lamachus, son of Gorgasus,¹³³ to go to hell!

LAMACHUS

Hand hither, boy, my warlike corslet.

DICAEOPOLIS

Boy, fetch me forth a corslet too—my pitcher.

LAMACHUS

In this I bolster me to meet the foc.

DICAEOPOLIS

In this I bolster me to meet my fellow drinkers.

LAMACHUS

Boy, bind my bedding to the shield.

DICAEOPOLIS

Boy, bind my dinner to the picnic basket.

LAMACHUS

And I shall carry the mess kit by myself.

DICAEOPOLIS

And I'll grab my cloak and be leaving.

LAMACHUS

Enclasp and raise the shield, boy, and be off. It's snowing!
Brrr, I've wintry business!

Exit LAMACHUS in one direction.

¹³³ The name of Lamachus' father was actually Xenophanes.

ΔΙΚΑΙΟΠΟΛΙΣ

αἵρου τὸ δεῖπνον συμποτικὰ τὰ πράγματα.

ΚΟΡΤΦΑΙΟΣ

ἴτε δὴ χαιρούτες ἐπὶ στρατιάν.
ώς ἀνομοίαν ἔρχεσθον ὁδόν·
1145 τῷ μὲν πίνειν στεφανωσαμένῳ,
σοὶ δὲ ριγῶν καὶ προφυλάττειν,
τῷ δὲ καθεύδειν
μετὰ παιδίσκης ὡραιοτάτης,
ἀνατριβομένῳ γε τὸ δεῖνα.

ΧΟΡΟΣ

(στρ) Ἀντίμαχον τὸν Ψακάδος, τὸν ξυγγραφῆ,
1151 τὸν μελέων ποιητήν,
ώς μὲν ἀπλῷ λόγῳ κακῶς
ἔξολέσειεν ὁ Ζεύς·
ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορη-
1155 γῶν ἀπέλυστ' ἄδειπνον.
ὅν ἔτ' ἐπίδοιμι τευθίδος
δεόμενον, ἡ δ' ὠπτημένη
σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη
ὸκέλλοι· κᾶτα μέλ-
1160 λοντος λαβεῖν αὐτοῦ κύων
ἀρπάσασα φεύγοι.

ACHARNIANS

DICAEOPOLIS

Pick up the dinner, I've festive business!

Exit DICAEOPOLIS in the other direction.

CHORUS LEADER

Good luck on your expeditions!
How dissimilar the paths you travel:
he'll wear a garland and drink;
you'll stand watch and freeze.
He'll be sleeping
with a very fresh young girl,
getting his thingum squeezed.

CHORUS

Antiinaehus son of Drizzler,¹³⁴ the drafter of bills,
the composer of bad songs:
to put it bluntly,
may Zeus terribly eradicate him!
He's the one who, as producer¹³⁵ at the Lenaea,
unkindly dismissed me¹³⁶ without dinner.
May I yet see him hungry for squid,
and may it lie grilled and sizzling by the shore
and make port safely at his table;
and then, when he's about
to grab it, may a dog snap it up
and run away with it!

¹³⁴ Otherwise unknown; the scholia say that "son of Drizzler" refers to Antinnachus' habit of spraying saliva when he talked.

¹³⁵ Producers were expected to hold a banquet for the troupe after the competition.

¹³⁶ They speak as the generic comic chorus.

(ἀντ) τοῦτο μὲν αὐτῷ κακὸν ἔν, κἄθ' ἔτερον
 νυκτερινὸν γένοιτο.
 ἡπιαλῶν γὰρ οἴκαδ' ἔξ
 1165 ἵππασίας βαδίζων,
 εἰτα πατάξειέ τις αὐτοῦ μεθύων
 τῆς κεφαλῆς Ὁρέστης
 μαινόμενος· ὁ δὲ λίθον λαβεῖν
 βουλόμενος ἐν σκότῳ λάβοι
 1170 τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον
 ἐπάξειεν δ' ἔχων
 τὸν μάρμαρον, κἄπειθ' ἀμαρ-
 τῶν βάλοι Κρατῖνον.

ΑΓΓΕΛΟΣ Γ'

ῳ δμῶες οἶ κατ' οἶκόν ἔστε Λαμάχου,
 1175 ὕδωρ, ὕδωρ ἐν χυτριδίῳ θερμαίνετε·
 ὅθονια, κηρωτὴν παρασκευάζετε,
 ἔρι οἰσυπηρά, λαμπάδιον περὶ τὸ σφυρόν.
 ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,
 καὶ τὸ σφυρὸν παλίνορρον ἔξεκόκκισεν,
 1180 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσών,
 καὶ Γοργόν' ἔξήγειρεν ἐκ τῆς ἀσπίδος·
 πτύλον δὲ τὸ μέγ' <ώς εἶδεν ἐκ κράνους> πεσὸν
 πρὸς ταῖς πέτραισι δεινὸν ἔξηγύδα μέλος·
 “ὦ κλεινὸν ὅμμα νῦν πανύστατόν σ' ἴδων

1182 μέγ' <ώς εἶδεν ἐκ κράνους> πεσὸν *exempli gratia* Sommerstein: μέγα κομπολακύθου z: πεσὸν R^{pc} j: πεσὼν R^{ac} a

ACHARNIANS

That's one curse for him; and here's another,
to happen to him in the night.

As he walks home shivering
after galloping his horse,
I hope some drunkard—
mad Orestes!¹³⁷—knocks him on the head;
and when he wants to grab a stone
I hope in the darkness
he grabs in his hand a fresh-shat turd,
and holding that glittering missile
let him charge at his foe, then miss him
and hit Cratinus!

A *THIRD MESSENGER* rushes in and bangs on *Lamachus'* door.

THIRD MESSENGER

Ye vassals of the house of Lamachus, water, heat water in a basin, prepare linen strips, wax salve, oily wool, a bandage for his ankle! The man's been wounded by a stake, from jumping over a trench, and twisted his ankle backwards and dislocated it, and fractured his head by falling on a stone, and waked the sleeping Gorgon from his shield! And <when he saw> the great plume had fallen <from his helmet> against the rocks, he voiced a direful cry: "O brilliant

137 The nickname of the son of one Timocrates (schol. *Birds* 1487), after the mythical hero who wandered insane to Athens after killing his own mother.

ARISTOPHANES

1185 λείπω, φάος γε τούμόν. οὐκέτ' εἰμ' ἔγώ.”
τοσαῦτα λέξας εἰς ὑδρορρόαν πεσὼν
ἀνίσταται τε καὶ ξυναντῷ δραπέταις
ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.
όδι δὲ καύτος. ἀλλ' ἄνοιγε τὴν θύραν.

ΛΑΜΑΧΟΣ

1190 ἀτταταῖ ἀτταταῖ,
στυγερὰ τάδε γε κρυερὰ πάθεα· τάλας ἔγώ.
διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.
1195 ἐκεῖνο δ' οὖν αἰακτὸν ἀν γένοιτο,
Δικαιόπολις εἴ μ' ἵδοι τετρωμένον
κᾶτ' ἔγχάνοι ταῖς ἐμαῖς τύχαισιν.

ΔΙΚΑΙΟΠΟΛΙΣ

’Ατταταῖ ἀτταταῖ,
τῶν τιτθίων, ώσ σκληρὰ καὶ κυδώνια.
1200 φιλήσατόν με μαλθακῶς, ὥ χρυσίω,
τὸ περιπεταστὸν κάπιμανδαλωτόν.
τὸν γὰρ χοᾶ πρῶτος ἐκπέπωκα.

ΛΑΜΑΧΟΣ

ὥ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.
1205 ἵω ἵω τραυμάτων ἐπωδύνων.

ΔΙΚΑΙΟΠΟΛΙΣ

ἵη ἵή, χαῖρε, Λαμαχίππιον.

ACHARNIANS

visage, now for the last time do I behold you, light of mine; I am no more!" This he said when he fell into a drainage ditch; then he stood up and faced his fleeing men, as he pressed and routed the brigands with his spear.

Enter LAMACHUS, wounded and bedraggled, supported by two Soldiers.

And here he is himself! Come, open the door!

LAMACHUS

Oh oh! Ah ah!
Hateful as hell these icy pains; wretched am I!
I am undone, by foeman's spear struck down.
But it would be true agony
if Dicaeopolis should see me wounded
and jeer at my misfortunes.

Enter DICAEOPOlis, intoxicated, supported by two dancing girls.

DICAEOPOlis

Oh oh! Ah ah!
What tits! How firm, like quinces!
Kiss me softly, my two bangles,
one with open mouth, one with plunging tongue.
Because I'm the first to drain my pitcher!

LAMACHUS

O lamentable conjunction of my woes!
Ah, ah, my afflictive wounds!

DICAEOPOlis

Hey, hey! Hello there, little Lamachippus!

ARISTOPHANES

ΛΑΜΑΧΟΣ

στυγερὸς ἐγώ.

ΔΙΚΑΙΟΠΟΛΙΣ

τί με σὺ κυνέῖς;

ΛΑΜΑΧΟΣ

μογερὸς ἐγώ.

ΔΙΚΑΙΟΠΟΛΙΣ

τί με σὺ δάκνεις;

ΛΑΜΑΧΟΣ

1210 τάλας ἐγὼ ξυμβολῆς βαρείας.

ΔΙΚΑΙΟΠΟΛΙΣ

τοῖς Χουσὶ γάρ τις ξυμβολὰς ἐπράττετο;

ΛΑΜΑΧΟΣ

ἰὼ ιώ, Παιὰν Παιάν.

ΔΙΚΛΙΟΠΟΛΙΣ

ἀλλ' οὐχὶ νυνὶ τήμερον Παιώνια.

ΛΑΜΑΧΟΣ

λάβεσθέ μου, λάβεσθε τοῦ σκέλους παπᾶ,

1215 προσλάβεσθ', ὦ φίλοι.

ΔΙΚΑΙΟΠΟΛΙΣ

ἐμοῦ δέ γε σφὼ τοῦ πέους ἄμφω μέσον

προσλάβεσθ', ὥ φίλαι.

ΛΑΜΑΧΟΣ

εἴλιγγιῶ κάρα λίθῳ πεπληγμένος
καὶ σκοτοδινιῶ.

ACHARNIANS

LAMACHUS

Accursed am I!

DICAEOPOLIS

(*to one girl*)

Smooching me, eh?

LAMACHUS

Bleaguered am I!

DICAEOPOLIS

(*to the other girl*)

Nibbling me, eh?

LAMACHUS

Woe is me, what a costly fray!

DICAEOPOLIS

What, somebody made you defray their expenscs at the
Pitcher Feast?

LAMACHUS

Oh, oh, Healer, Healer!

DICAEOPOLIS

But it's not the Healer's Festival today.

LAMACHUS

Hold, o hold this leg of mine! Ouch!
Take hold, my friends!

DICAEOPOLIS

And you two hold the thick of my cock;
take hold, my girls!

LAMACHUS

I reel, my pate smitten by a stone,
and swoon in darkness.

ARISTOPHANES

ΔΙΚΑΙΟΠΟΛΙΣ

1220 κάγῳ καθεύδειν βούλομαι καὶ στύομαι
καὶ σκοτοβινιώ.

ΛΑΜΑΧΟΣ

θύραζέ μ' ἐξενέγκατ' εἰς τοῦ Πιττάλου
παιωνίαισι χερσίν.

ΔΙΚΑΙΟΠΟΛΙΣ

ώς τοὺς κριτάς με φέρετε. ποῦ στιν ὁ βασιλεύς;
1225 ἀπόδοτέ μοι τὸν ἀσκόν.

ΛΑΜΑΧΟΣ

λόγχη τις ἐμπέπηγέ μοι
δι' ὀστέων ὀδυρτά.

ΔΙΚΑΙΟΠΟΛΙΣ

ὅρᾶτε τουτονὶ κενόν.
τήνελλα καλλίνικος.

ΚΟΡΤΦΑΙΟΣ

τήνελλα δῆτ', εἴπερ καλεῖς γ',
ὦ πρέσβυ, καλλίνικος.

ΔΙΚΑΙΟΠΟΛΙΣ

καὶ πρός γ' ἄκρατον ἔγχέας
ἄμυστιν ἐξέλαψα.

ΚΟΡΤΦΑΙΟΣ

τήνελλά νυν, ὦ γεννάδα· χώρει

¹³⁸ I.e., the judges of the drinking contest, perhaps with an

ACHARNIANS

DICAEOPOLIS

I too want to go to bed; I have a hard-on,
and want to fuck in darkness.

LAMACHUS

Bear me off to Pittalus' clinic,
with healing hands.

DICAEOPOLIS

Take me to the judges. Where's the King?¹³⁸
Give me the wine skin!

LAMACHUS

A lance has pierced me through,
most woefully, to the bone!

LAMACHUS is borne away.

DICAEOPOLIS

(holding up his pitcher)

Look, this pitcher's empty!
Hail the Champion!

CHORUS LEADER

Hail then—since you bid me,
old sir—the Champion!

DICAEOPOLIS

And what's more, I poured the wine neat
and chugged it straight down!

CHORUS LEADER

Then Hail, old chap!

allusion to the dramatic judges as well. For the King (Archon) see 961 n.

ARISTOPHANES

1230 λαβὼν τὸν ἀσκόν.

ΔΙΚΑΙΟΠΟΛΙΣ

ἔπεσθέ νυν ᾁδοντες· ὥ
τήνελλα καλλίνικος.

ΧΟΡΟΣ

ἀλλ' ἐψόμεσθα σὴν χάριν
τήνελλα καλλίνικον ᾁ—
δοντες σὲ καὶ τὸν ἀσκόν.

ACHARNIANS

Take the wineskin and go.

DICAEOPOLIS

Then follow me, singing
“Hail the Champion”!

CHORUS

Yes, we'll follow, in your honor,
singing “Hail the Champion”
for you and your wineskin.

DICAEOPOLIS leads the Chorus off in song.

KNIGHTS

INTRODUCTORY NOTE

Knights was produced at the Lenaean festival of 424, placing first; Cratinus placed second with *Satyrs* and Aristomenes third with *Porters*. *Knights*, the first play that Aristophanes produced in his own name (cf. 512-45), made good his promise at the previous year's Lenaean festival to "cut Cleon up into shoelather for the Knights" (*Acharnians* 299-302), even though Cleon in the meantime had become more powerful than ever.

In the preceding summer, Athenian troops under the command of the general Demosthenes had stranded a force of Spartan infantrymen on an island off Pylos in the western Peloponnese. Cleon broke the subsequent strategic and diplomatic impasse by rising in the Assembly and challenging the generals to attack the Spartans; when Nicias, spokesman for the generals, demurred, the Assembly invited Cleon to assume Nicias' authority over the Pylos campaign. Cleon accepted, vowing to kill or capture the Spartans within three weeks, and then fulfilled his vow, returning to Athens with 292 Spartan hostages (Thucydides 4.1-41). This was a key victory for Athens: it diminished the legend of Spartan invincibility on land, and the hostages could be used to force an end to the annual invasions of Attica. It also made a hero of Cleon, who was honored with a civic crown, lifetime meals in the Prytan-

KNIGHTS

neum, and front-row seating at festivals and in the theater. And it seemed to vindicate Cleon's warlike policies, so that the Athenians now rejected out of hand all proposals to negotiate a peace treaty and instead embarked on an ambitious and aggressive series of campaigns. One of these, which involved Nicias and the Knights, is even invoked in the play as a counterbalance to Cleon's victory at Pylos (595-610).

Knights is a remarkably savage indictment, both personal and political, of Cleon, of the other popular politicians who had succeeded Pericles upon his death in 429, and of the complacency of the demos (sovereign people) in following their advice. In Aristophanes' eyes, Cleon and his ilk were crude but cunning tradesmen of questionable ancestry who had made their way into politics as blackmailers and malicious prosecutors; who deceived the people into authorizing the sort of reckless military and imperialistic adventures that would enable them to enrich themselves by embezzlement, extortion, and bribe-taking; who impoverished both rich and poor by their rapacity; who corrupted the morals of the young; and who tarnished the glory, and were threatening the future, of Athens. The play resounds with the noise, the vulgarity, the violence, and the selfish cynicism that for Aristophanes typified the new style of Athenian leadership. As for the victory at Pylos, Cleon had simply stolen the credit from the real generals. No doubt there were other Athenians, though apparently not a majority, who shared these opinions.¹

¹ Thucydides' assessment of Pericles' successors (2.65) is essentially the same, and his treatment of Cleon in general is unmistakably hostile.

ARISTOPHANES

To dramatize these spacious themes Aristophanes devised, with brilliant economy of means, an allegorical plot as simple as a folk tale. The house (Athens) of Mr. Demos, a decrepit old man, has been taken over by a newly bought slave, a barbaric tanner from Paphlagonia (Cleon, in real life a tanner). This Paphlagon has entranced Mr. Demos with lies, petty gifts, and flattery, while hoarding Mr. Demos' wealth to himself and violently alienating the home-bred slaves (political competitors) from Mr. Demos, whom they would serve. Two of these Slaves² hit on the idea of stealing Paphlagon's oracles, where they discover that he is but the latest in a succession of demagogues, each worse than the last. The oracles predict that Paphlagon is to be overthrown by someone even worse, a sausage seller. Such a Sausage Seller appears, is recruited by the Slaves and backed by a Chorus representing the aristocratic Knights, who, like Aristophanes, were (for reasons now obscure) enemies of Cleon. There follows a series of contests in which the Sausage Seller outdoes Paphlagon at his own demagogic techniques and, as predicted, succeeds him as Mr. Demos's steward. At the end of the play, the Sausage Seller magically restores Mr. Demos to his youthful prime, revealing him as he was in the days of Marathon and Sala-

² The two were interpreted in antiquity, as by many scholars today, as representing the generals Demosthenes and Nicias. But their characterization suggests rather that they represent the political "outs" more generally: only line 55 has a particular referent, Demosthenes, but other details in the passage do not suit him, and nowhere do the slaves' words and actions depend for intelligibility on personal caricature. In this edition the slaves are simply called (as in the text) First Slave and Second Slave.

KNIGHTS

mis when he, and the Athenians, were at the pinnacle of their greatness. Guided by the now-honest Sausage Seller, Mr. Demos promises never to repeat his recent mistakes, and in traditional comic fashion is sent back to his farm with a "well hung boy" and two girls, who represent peace treaties.

In subsequent years Aristophanes expressed greater pride in *Knights* than in any other of his plays, claiming that it inaugurated a new genre of "demagogue comedy" and boasting of his own personal courage, and success, in attacking the most dangerous of the demagogues (see esp. *Clouds* 549-62). Despite Eupolis' counterclaim that he had shared in the composition of *Knights* (fr. 89), Aristophanes' pride seems justified on both counts. Although the play's allegorical mode of attack has its own artistic advantages, the fact that no character is explicitly identified with an actual person—Cleon is named only once in the play (976) in a choral song not explicitly associated with the character Paphlagon—suggests fear of retaliation. In the event, Cleon did retaliate, indicting Aristophanes a second time (see *Acharnians*, Introductory Note), this time settling out of court (*Wasps* 1284-91). That Cleon was elected general in his own right shortly after the success of *Knights* is not incompatible with Aristophanes' claim that the play indeed damaged Cleon: after Pylos Cleon could hardly be denied a command, and in any case *Knights* concentrates its fire not on Cleon's military ability but on his persuasiveness in the Assembly, and in that respect the poet's attack may well have struck home.

ARISTOPHANES

Text

Five papyri preserve fragments of *Knights*.³ There are 31 medieval MSS, which divide into two main families: R and the sources of S on the one side, and the MSS designated by the siglum *y* on the other. In addition, M and one of the correcting hands in Γ derive from lost early MSS related to but independent of R S and *y*. The recensions made by Triclinius (at least three) and by later Byzantine scholars were based on *recentiores* of the *y* family. In this edition the *y* family is represented by ΒΕΓΑΘΩΡp3C. Accompanying the text of *Knights* is a substantial corpus of scholia both metrical and exegetic.

Sigla

R	Ravennas 429 (c. 950)
S	readings found in the Suda
M	Ambrosianus L 39 sup. (c. 1320)
V	Venetus Marcianus 474 (XI/XII)
E	Estensis a.U.5.10 (XIV/XVin)
Γ	Laurentianus 31.15 (c. 1325)
A	Parisinus gr. 2712 (XIVin)
Θ	Laurentianus conv. soppr. 140 (XIVin)
Vp3	Vaticanus Palatinus gr. 128 (XV)
C	Parisinus gr. 2717 (XV/XVI)
z	the archetype of RMy
y	the consensus of ΒΕΓΑΘΩΡCp3

³ Pap. Oxyr. 11.1373 (V), lines 6-15, 1013-17, 1057-62; Pap. Bodl. gr. class. f 72(P) (IV/V), lines 37-46, 86-95; Pap. Berol. 13929 et 21105 (IV), lines 546-54, 574-83; Pap. Oxyr. 13.2545 (I a.C./II p.C.), lines 1057-76; Pap. Mich. inv. 6035 (II/III), lines 1127-41.

KNIGHTS

Annotated Editions

- F. H. M. Blaydes (Halle 1892)
W. W. Merry (Oxford 1895)
F. A. von Velsen, rev. by K. Zacher (Leipzig 1898)
J. van Leeuwen (Leiden 1900)
R. A. Neil (Cambridge 1901)
B. B. Rogers (London 1910), with English translation.
A. H. Sommerstein (Warminster 1981), with English trans-
lation.
G. Mastromarco (Turin 1983), with Italian translation.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΟΙΚΕΤΗΣ Α Δήμου

ΚΩΦΑ ΠΡΟΣΩΠΑ

ΟΙΚΕΤΗΣ Β Δήμου

ΠΑΙΣ

ΑΛΛΑΝΤΟΠΩΛΗΣ

ΑΙ ΣΠΟΝΔΑΙ

ΠΑΦΛΑΓΩΝ ταμίας

ΟΙΚΕΤΑΙ Δήμου

Δήμου

ΔΗΜΟΣ Πυκνίτης

ΧΟΡΟΣ *iππέων*

DRAMATIS PERSONAE

FIRST SLAVE of Demos	SILENT CHARACTERS
SECOND SLAVE of Demos	SLAVE BOY
SAUSAGE SELLER	PEACE TREATIES, two girls
PAPHLAGON, steward of Demos	SLAVES of Demos
DEMOS of Pnyx Hill	
CHORUS of Athenian Knights	

ΙΠΠΗΣ

ΟΙΚΕΤΗΣ Α'

Ίατταταιὰξ τῶν κακῶν, ἱατταταιᾶ.
κακῶς Παφλαγόνα τὸν νεώνητον κακὸν
αύταισι βουλαῖς ἀπολέσειαν οἱ θεοί.
ἔξ οὖ γάρ εἰσήρρησεν εἰς τὴν οἰκίαν
5 πληγὰς ἀεὶ προστρίβεται τοῖς οἰκέταις.

ΟΙΚΕΤΗΣ Β'

κάκιστα δῆθ' οὗτος γε πρῶτος Παφλαγόνων
αύταις διαβολαῖς.

ΟΙΚΕΤΗΣ Α'

ὦ κακόδαιμον, πῶς ἔχεις;

ΟΙΚΕΤΗΣ Β'

κακῶς καθάπερ σύ.

ΟΙΚΕΤΗΣ Α'

δεῦρο νυν πρόσελθ', ἵνα

1-497 Οἰκέτης Α' Dindorf: Δημοσθένης z

6-154 Οἰκέτης Β' Dindorf: Νικίας z

1 The reputed founder of Greek *aulos* music, of music without

KNIGHTS

The scene building represents the house of Demos.

FIRST SLAVE rushes from the house.

FIRST SLAVE

Yow, ow ow ow! Damn it all! Yow ow owl! That damn new-bought Paphlagon, may the gods dammably destroy him, him and all his schemes! Ever since he turned up at our house, he's been getting the homebred servants beaten nonstop.

SECOND SLAVE comes out of the house.

SECOND SLAVE

Yes, of all Paphlagons I hope he's the first to perish most dammably, him and his slanders too!

FIRST SLAVE

Poor fellow, how goes it?

SECOND SLAVE

Damn badly, just like you.

FIRST SLAVE

Then join me over here, and let's wail a tune by Olympus¹ words, and of the Phrygian and Lydian modes, which conservative Athenians considered slavish and barbaric.

ARISTOPHANES

ξυνναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

ΟΙΚΕΤΗΣ Α' καὶ Β'

10 μυμῦ μυμῦ μυμῦ μυμῦ μυμῦ μυμῦ.

ΟΙΚΕΤΗΣ Α'

τί κινηρόμεθ' ἄλλως; οὐκ ἔχρην ζητεῖν τινα
σωτηρίαν νῷν, ἀλλὰ μὴ κλάειν ἔτι;

ΟΙΚΕΤΗΣ Β'

τίς οὖν γένοιτ' ἄν; λέγε σύ.

ΟΙΚΕΤΗΣ Α'

σὺ μὲν οὖν μοι λέγε,
ἴνα μὴ μάχωμαι.

ΟΙΚΕΤΗΣ Β'

μὰ τὸν Ἀπόλλωνα γὰρ μὲν οὔ.

ΟΙΚΕΤΗΣ Α'

15 ἀλλ' εἰπὲ θαρρῶν, εἶτα κάγὼ σοὶ φράσω.

ΟΙΚΕΤΗΣ Β'

πῶς ἂν σύ μοι λέξειας ἀμὲν χρὴ λέγειν;

ΟΙΚΕΤΗΣ Α'

ἀλλ' οὐκ ἔνι μοι τὸ θρέττε.

ΟΙΚΕΤΗΣ Β'

πῶς ἂν οὖν ποτε
εἴποιμ' ἂν αὐτὸν δῆτα κομψευριπικῶς;

ΟΙΚΕΤΗΣ Α'

μή μοί γε, μή μοι, μὴ διασκανδικίσῃς·
20 ἀλλ' εύρε τιν' ἀπόκινον ἀπὸ τοῦ δεσπότου.

KNIGHTS

as a wind duet.

FIRST AND SECOND SLAVES

Hoo hoo hoo hoo hoo hoo.

FIRST SLAVE

Why are we standing here wailing? Shouldn't we be looking for some way out of this, instead of just sobbing on?

SECOND SLAVE

All right, what way? Do tell.

FIRST SLAVE

No, you tell me; I don't want to squabble about it.

SECOND SLAVE

Not me, by Apollo, no!

FIRST SLAVE

Come on, out with it; then I'll tell you.

SECOND SLAVE

"Could you but say for me what I must say!"²

FIRST SLAVE

But I haven't got an inkling.

SECOND SLAVE

All right, how can I possibly express it in smart Euripidean fashion?

FIRST SLAVE

Please don't, please don't, don't chervil me over!³ Just think of some kind of skidoo away from the master!

² = Euripides' *Hippolytus* 345 (Phaedra to the Nurse).

³ For the reference to Euripides' mother see *Acharnians* 475-78.

ARISTOPHANES

ΟΙΚΕΤΗΣ Β'

λέγε δὴ μο λω μεν ξυνεχὲς ὡδὶ ξυλλαβών.

ΟΙΚΕΤΗΣ Α'

καὶ δὴ λέγω μολωμεν.

ΟΙΚΕΤΗΣ Β'

ἐξόπισθέ νυν
αὐ το φάθι τοῦ μολωμεν.

ΟΙΚΕΤΗΣ Α'

αὐτο.

ΟΙΚΕΤΗΣ Β'

πάνυ καλῶς.

ώσπερ δεφόμενός νυν ἀτρέμα πρῶτον λέγε
25 τὸ μολωμεν, εἴτα δ' αὐτο, κἄτ' ἐπάγων πυκνόν.

ΟΙΚΕΤΗΣ Α'

μολωμεν αὐτομολωμεν αὐτομολῶμεν.

ΟΙΚΕΤΗΣ Β'

ἢν,

οὐχ ἥδυ;

ΟΙΚΕΤΗΣ Α'

νὴ Δία· πλήν γε περὶ τῷ δέρματι
δέδοικα τουτονὶ τὸν οἰωνόν.

ΟΙΚΕΤΗΣ Β'

τί δαι;

ΟΙΚΕΤΗΣ Α'

ότιὴ τὸ δέρμα δεφομένων ἀπέρχεται.

KNIGHTS

SECOND SLAVE

Very well, say "wall lets," and put it together like this.

FIRST SLAVE

All right, "wallets."

SECOND SLAVE

Now, next after "wallets" say "go way."

FIRST SLAVE

"Go way."

SECOND SLAVE

Very good! Now, as if you were masturbating, slowly say "wallets" first, then "go way," and then start speeding it up fast.

FIRST SLAVE

Wallets, go way, wallets go way, lets go AWOL!

SECOND SLAVE

There, wasn't that nice?

FIRST SLAVE

Zeus yes, except I'm afraid this doesn't bode well for my skin.

SECOND SLAVE

How so?

FIRST SLAVE

Because masturbators get their skins peeled off.

ARISTOPHANES

ΟΙΚΕΤΗΣ Β'

- 30 κράτιστα τοίνυν τῶν παρόντων ἔστι νῷν,
θεῶν ίόντε προσπεσέν του πρὸς βρέτας.

ΟΙΚΕΤΗΣ Α'

ποῖον βρετέτετας; ἐτεὸν ἡγεῖ γάρ θεούς;

ΟΙΚΕΤΗΣ Β'

ἔγωγε.

ΟΙΚΕΤΗΣ Α'

ποίω χρώμενος τεκμηρίω;

ΟΙΚΕΤΗΣ Β'

ὅτιὴ θεοῖσιν ἐχθρός εἰμ'. οὐκ εἰκότως;

ΟΙΚΕΤΗΣ Α'

- 35 εὖ προσβιβάζεις μ'. ἀλλ' ἔτερά πῃ σκεπτέον.
βούλει τὸ πρᾶγμα τοῖς θεαταῖσιν φράσω;

ΟΙΚΕΤΗΣ Β'

οὐ χεῖρον ἐν δ' αὐτοὺς παραιτησώμεθα,
ἐπίδηλον ἡμῖν τοῖς προσώποισιν ποιεῖν,
ἢν τοῖς ἔπεσι χαίρωσι καὶ τοῖς πράγμασιν.

ΟΙΚΕΤΗΣ Α'

- 40 λέγοιμ' ἂν ἦδη. νῷν γάρ ἔστι δεσπότης
ἄγροικος ὄργήν, κυαμοτρώξ, ἀκράχολος,
Δῆμος Πυκνίτης, δύσκολον γερόντιον
ὑπόκωφον. οὗτος τῇ προτέρᾳ νουμηνίᾳ
ἐπρίατο δοῦλον βυρσοδέψην Παφλαγόνα
45 πανουργότατον καὶ διαβολώτατόν τινα.
οὗτος καταγνοὺς τοῦ γέροντος τοὺς τρόπους,

KNIGHTS

SECOND SLAVE

Well then, our best option is to make for some god's image and kowtow.

FIRST SLAVE

What do you mean, "immmage?" Say, do you really believe in the gods?

SECOND SLAVE

Sure.

FIRST SLAVE

What's your evidence?

SECOND SLAVE

Because I'm godforsaken. Isn't that enough?

FIRST SLAVE

You've certainly convinced me. But we've got to consider something else. Would you like me to explain the situation to the spectators?

SECOND SLAVE

Not a bad idea. But let's ask them one favor: to make it obvious to us by their expressions whether they're enjoying our dialogue and action.

FIRST SLAVE

Now I'll tell them. We two have a master with a farmer's temperament, a bean chewer, priekly in the extreme, known as Mr. Demos of Pnyx Hill,⁴ a eranky, half-deaf little codger. Last market day he bought a slave, Paphlagon, a tanner, an arch criminal, and a slanderer. He sized up the old man's character, this rawhide Paphlagon did, so

⁴ Where the Athenian Assembly met.

- ό βυρσοπαφλαγών, ὑποπεσὼν τὸν δεσπότην
 ἥκαλλ', ἐθώπευ', ἐκολάκευ', ἐξηπάτα
 κοσκυλματίοις ἄκροισι, τοιαυτὶ λέγων·
- 50 “ὦ Δῆμε, λοῦσαι πρῶτον ἐκδικάσας μίαν,
 ἐνθοῦ, ρόφησον, ἔντραγ', ἔχε τριώβολον.
 Βούλει παραθῶ σοι δόρπον;” εἶτ' ἀναρπάσας
 ὅ τι ἄν τις ἡμῶν σκευάσῃ τῷ δεσπότῃ
 Παφλαγὼν κεχάρισται τοῦτο. καὶ πρώην γ' ἐμοῦ
 55 μᾶζαν μεμαχότος ἐν Πύλῳ Λακωνικήν,
 πανουργότατά πως παραδραμὼν ὑφαρπάσας
 αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην.
 ἡμᾶς δ' ἀπελαύνει κούκ ἐὰ̄ τὸν δεσπότην
 ἄλλον θεραπεύειν, ἀλλὰ βυρσίνην ἔχων
 60 δειπνοῦντος ἔστὼς ἀποσοβεῖ τοὺς ρήτορας.
 ἃδει δὲ χρησμούς· ὁ δὲ γέρων σιβυλλιᾶ.
 ὁ δ' αὐτὸν ὡς ὄρᾳ μεμακκοακότα,
 τέχνην πεποίηται· τοὺς γὰρ ἔνδον ἄντικρυς
 φευδῆ διαβάλλει· κάτα μαστιγούμεθα
 65 ἡμεῖς· Παφλαγὼν δὲ περιθέων τοὺς οἰκέτας
 αἴτει, ταράττει, δωροδοκεῖ λέγων τάδε·
 “ὄρᾶτε τὸν “Τλαν δι' ἐμὲ μαστιγούμενον;
 εἰ μή μ' ἀναπείσετ', ἀποθανεῖσθε τήμερον.”
 ἡμεῖς δὲ δίδομεν· εἰ δὲ μή, πατούμενοι
 70 ὑπὸ τοῦ γέροντος ὀκταπλάσιον χέζομεν.
 νῦν οὖν ἀνύσαντε φροντίσωμεν, ὥγαθέ,
 ποίαν ὄδὸν νῷ τρεπτέον καὶ πρὸς τίνα.

KNIGHTS

he crouched before the master and started flattering and fawning and toadying and swindling him with odd tidbits of waste leather, saying things like, "Mr. Demos, do have your bath as soon as you've tried only one case."—"Here's something to nibble, wolf down, savor: a 3-obol piece."⁵—"Shall I serve you a snack?" And then Paphlagon swipes whatever any of the rest of us has prepared and presents it to the master. Why, just the other day I whipped up a Spartan cake at Pylos,⁶ and by some very dirty trick he outmaneuvered me, snatched the cake, and served it up himself—the one I'd whipped up! He shuts us out and won't allow anyone else to court the master; no, when master's having supper he stands by with a leather swatter and bats away the politicians. And he chants oracles; the old man's crazy about sibyls. And since he sees that the master's a mooncalf, he's devised an artful technique: he tells outright lies about the household staff; then we get whippings, and Paphlagon chases after the servants, shaking us down, shaking us up, demanding bribes, making threats like, "See how I got Hylas that whipping? You'd better be reasonable or you've lived your last day!" And we pay the price, because if we don't, the master will pound on us till we shit out eight times as much. (*to Second Slave*) So now, my friend, let's figure out quickly what path to take, and to whom.

⁵ The juryman's daily payment, recently raised from 2 to 3 obols on Cleon's motion.

⁶ See Introductory Note.

ARISTOPHANES

ΟΙΚΕΤΗΣ Β'

κράτιστ' ἐκείνην τὴν μολωμένην, ὥγαθέ.

ΟΙΚΕΤΗΣ Α'

ἀλλ' οὐχ οἵον τε τὸν Παφλαγόν' οὐδὲν λαθεῖν
75 ἐφορᾶ γὰρ οὗτος πάντ'. ἔχει γὰρ τὸ σκέλος
τὸ μὲν ἐν Πύλῳ, τὸ δ' ἔτερον ἐν τὴκκλησίᾳ.
τοσόνδε δ' αὐτοῦ βῆμα διαβεβηκότος
ό πρωκτός ἐστιν αὐτόχρημ' ἐν Χάοσιν,
τὸ χεῖρ' ἐν Αἴτωλοῖς, οὐ νοῦς δ' ἐν Κλωπιδῶν.

ΟΙΚΕΤΗΣ Β'

κράτιστον οὖν νῷν ἀποθανεῖν.

ΟΙΚΕΤΗΣ Α'

ΟΙΚΕΤΗΣ Β'

πῶς δῆτα, πῶς γένοιτ' ἀν ἀνδρικώτατα;
βέλτιστον ἡμῖν αἷμα ταύρειον πιεῖν·
ό Θεμιστοκλέους γὰρ θάνατος αἴρετώτερος.

ΟΙΚΕΤΗΣ Α'

85 μὰ Δὲ ἀλλ’ ἄκρατον οἶνον ἀγαθοῦ δαίμονος.
ἴσως γὰρ ἀν χρηστόν τι βουλευσαίμεθα.

ΟΙΚΕΤΗΣ Β'

ἰδού γ' ἄκρατον. περὶ ποτοῦ γοῦν ἐστί σοι.

πῶς δ' ἀν μεθύων χρηστόν τι βουλεύσαιτ' ἀνήρ;

ΟΙΚΕΤΗΣ Α'

ἀληθες, οὗτος; κρουνοχυτρολήραιον εἰ.

KNIGHTS

SECOND SLAVE

Our best option, my friend, is that “go way.”

FIRST SLAVE

But nothing can get past Paphlagon; he keeps an eye on everything. He’s got one foot in Pylos, and the other in the Assembly. He’s got his legs spread so far apart that his arsehole’s smack dab over Buggerland, his hand’s in Shake Downs, and his mind’s on Crimea.

SECOND SLAVE

Then our best option is death.

FIRST SLAVE

Well, figure out what would be the most manly death for us.

SECOND SLAVE

Let’s see then, what would be the most manly? Our best course is to drink bull’s blood: we should choose the death Themistocles chose.⁷

FIRST SLAVE

God no, we should toast the Good Genie with neat wine instead! Maybe that way we might think up a good plan.

SECOND SLAVE

Listen to him, neat wine! You’re always looking for an excuse to drink. But how could a tipsy person think up a good plan?

FIRST SLAVE

Oh, is that right? You babbling bucket of birehwater! How

⁷ For this legend about Themistocles—the Athenian hero of the Persian Wars and architect of Athens’ naval supremacy—see Sophocles fr. 178, Plutarch *Themistocles* 31, Diodorus 11.58.

ARISTOPHANES

90 οῖνον σὺ τολμᾶς εἰς ἐπίνοιαν λοιδορεῖν;
οἴνου γὰρ εῦροις ἄν τι πρακτικώτερον;
όρᾶς, ὅταν πίνωσιν ἄνθρωποι, τότε
πλουτοῦσι, διαπράττουσι, νικῶσιν δίκας,
εὐδαιμονοῦσιν, ὡφελοῦσι τοὺς φίλους.
95 ἀλλ' ἔξενεγκέ μοι ταχέως οἶνον χοᾶ,
τὸν νοῦν ἵν' ἄρδω καὶ λέγω τι δεξιόν.

ΟΙΚΕΤΗΣ Β'

οἴμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῷ ποτῷ;

ΟΙΚΕΤΗΣ Α'

ἀγάθ'. ἀλλ' ἔνεγκ'. ἐγὼ δὲ κατακλινήσομαι.
ἢν γὰρ μεθυσθῶ, πάντα ταυτὶ καταπάσω
100 βουλευματίων καὶ γνωμιδίων καὶ νοιδίων.

ΟΙΚΕΤΗΣ Β'

ώς εὐτυχῶς ὅτι οὐκ ἐλήφθην ἔνδοθεν
κλέπτων τὸν οἶνον.

ΟΙΚΕΤΗΣ Α'

εἰπέ μοι, Παφλαγών τί δρᾶ;

ΟΙΚΕΤΗΣ Β'

ἐπίπαστα λείξας δημιόπραθ' ὁ βάσκανος
ῥέγκει μεθύων ἐν ταῖσι βύρσαις ὕπτιος.

ΟΙΚΕΤΗΣ Α'

105 ἵθι νυν, ἄκρατον ἐγκάναξόν μοι πολὺν
σπονδήν.

ΟΙΚΕΤΗΣ Β'

λαβὲ δὴ καὶ σπεῖσον ἀγαθοῦ δαίμονος.

KNIGHTS

dare you cast aspersions on the creative power of wine?
Can you come up with anything more effective? Don't you
see, it's when people drink that they get rich, they're suc-
cessful, they win lawsuits, they're happy, they can help
their friends. So quick, go in and fetch me a jug of wine; I
want to water my wit and come up with something smart.

SECOND SLAVE

Oh dear, what are you and your drink going to get us into?

FIRST SLAVE

A good spot! Now go in and get it. (*first Slave goes inside*)
I'm going to stretch out on the ground, because if I get
drunk I'm going to sprinkle everything with bits of plans,
thoughts, and ideas.

SECOND SLAVE

(*returning with a jug, a cup, and a garland*) It's a lucky
thing I wasn't caught swiping the wine from in there!

FIRST SLAVE

Say, what's Paphilagon doing?

SECOND SLAVE

That devil's been licking the sauce off confiscated goodies,
and now he's belly-up drunk on his hides, snoring away.

FIRST SLAVE

Come on then, slosh me the wine neat, a double libation.

SECOND SLAVE

Here you are; now pour one for the Good Genie.

ARISTOPHANES

ΟΙΚΕΤΗΣ Α'

ἔλχ', ἔλκε τὴν τοῦ δαίμονος τοῦ Πραμνίου.
ὦ δαῖμον ἀγαθέ, σὸν τὸ βούλευμ', οὐκ ἐμόν.

ΟΙΚΕΤΗΣ Β'

εἴπ', ἀντιβολῶ, τί ἐστι;

ΟΙΚΕΤΗΣ Α'

τοὺς χρησμοὺς ταχὺ

110 κλέψας ἔνεγκε τοῦ Παφλαγόνος ἐνδοθεν,
ἔως καθεύδει.

ΟΙΚΕΤΗΣ Β'

ταῦτ'. ἀτὰρ τοῦ δαίμονος
δέδοιχ' ὅπως μὴ τεύξομαι κακοδαίμονος.

ΟΙΚΕΤΗΣ Α'

φέρε νῦν, ἐγὼ μαυτῷ προσαγάγω τὸν χοᾶ,
τὸν νοῦν ἵν' ἄρδω καὶ λέγω τι δεξιόν.

ΟΙΚΕΤΗΣ Β'

115 ὡς μεγάλ' ὁ Παφλαγὼν πέρδεται καὶ ρέγκεται,
ὡστ' ἔλαθον αὐτὸν τὸν ιερὸν χρησμὸν λαβών,
ὄνπερ μάλιστ' ἐφύλαττεν.

ΟΙΚΕΤΗΣ Α'

ὦ σοφώτατε.

φέρ' αὐτόν, ἵν' ἀναγνῶ· σὺ δ' ἔγχεον πιεῖν
ἀινύσας τι. φέρ' ἵδω, τί ἄρ' ἔνεστιν αὐτόθι;
120 ὦ λόγια. δός μοι, δός τὸ ποτήριον ταχύ.

ΟΙΚΕΤΗΣ Β'

ἰδού. τί φησ' ὁ χρησμός;

KNIGHTS

FIRST SLAVE

Down the hateh, down goes the libation for the Pramnian Genie!⁸ Ah, Good Genie, that idea's yours, not mine!

SECOND SLAVE

Tell me, please, what idea?

FIRST SLAVE

Quiek, go steal Paphlagon's oraeles and bring them out here while he's still asleep.

SECOND SLAVE

(*going inside*) OK, but I'm afraid I may transform our Genie from Good to Bad.

FIRST SLAVE

Well then, I'll just pass myself the jug, to water my wit and come up with something smart.

SECOND SLAVE

(*returning with a scroll*) Paphlagon's snoring and farting so loud, he didn't notice when I grabbed his holy oracle, the one he most closely guarded.

FIRST SLAVE

You're a genius! Give it here, so I can read it. And you hurry up and pour me a drink. Let's see, what's in here? What prophecies! Give me the cup, give it here quickly!

SECOND SLAVE

Here. What's the oracle say?

⁸ Pramnian wine was a fine, strong red.

ARISTOPHANES

ΟΙΚΕΤΗΣ Α'

έτέραν ἔγχεον.

ΟΙΚΕΤΗΣ Β'

ἐν τοῖς λογίοις ἔνεστιν “έτέραν ἔγχεον;”

ΟΙΚΕΤΗΣ Α'

ὦ Βάκι.

ΟΙΚΕΤΗΣ Β'

τί ἐστι;

ΟΙΚΕΤΗΣ Α'

δὸς τὸ ποτήριον ταχύ.

ΟΙΚΕΤΗΣ Β'

πολλῷ γ' ὁ Βάκις ἔχρητο τῷ ποτηρίῳ.

ΟΙΚΕΤΗΣ Α'

125 ὦ μιαρὲ Παφλαγών, ταῦτ' ἄρ' ἐφυλάττου πάλαι,
τὸν περὶ σεαυτοῦ χρησμὸν ὀρρωδῶν.

ΟΙΚΕΤΗΣ Β'

τιῇ;

ΟΙΚΕΤΗΣ Α'

ἐνταῦθ' ἔνεστιν, αὐτὸς ὡς ἀπόλλυται.

ΟΙΚΕΤΗΣ Β'

καὶ πῶς;

ΟΙΚΕΤΗΣ Α'

ὅπως; ὁ χρησμὸς ἄντικρυς λέγει

KNIGHTS

FIRST SLAVE

Pour me a refill!

SECOND SLAVE

The prophecies say "pour me a refill"?

FIRST SLAVE

Oh Bacis!¹⁹

SECOND SLAVE

What is it?

FIRST SLAVE

Quick, give me the cup!

SECOND SLAVE

Bacis certainly made use of that cup!

FIRST SLAVE

Paphlagon, you scum! So that's why you were so watchful all that time; you were shitting in your pants about the oracle concerning yourself!

SECOND SLAVE

Why?

FIRST SLAVE

Herein lies the secret of his own destruction!

SECOND SLAVE

Well? How?

FIRST SLAVE

How? The oracle explicitly says that first there arises a

¹⁹ The legendary author of oracles that were compiled into books and enjoyed great popular esteem.

ARISTOPHANES

ώς πρῶτα μὲν στυππειοπάλης γίγνεται,
130 ὃς πρῶτος ἔξει τῆς πόλεως τὰ πράγματα.

ΟΙΚΕΤΗΣ Β'

εἶς ούτοσὶ πώλης. τί τούντεῦθεν; λέγε.

ΟΙΚΕΤΗΣ Α'

μετὰ τοῦτον αὐθις προβατοπάλης δεύτερος.

ΟΙΚΕΤΗΣ Β'

δύο τώδε πώλα. καὶ τί τόνδε χρὴ παθεῖν;

ΟΙΚΕΤΗΣ Α'

κρατεῖν, ἔως ἔτερος ἀνὴρ βδελυρώτερος
135 αὐτοῦ γένοιτο· μετὰ δὲ ταῦτ' ἀπόλλυται.
ἐπιγίγνεται γὰρ βυρσοπάλης ὁ Παφλαγών,
ἄρπαξ, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.

ΟΙΚΕΤΗΣ Β'

τὸν προβατοπάλην ἦν ἄρ' ἀπολέσθαι χρεὼν
ὑπὸ βυρσοπάλου;

ΟΙΚΕΤΗΣ Α'

νὴ Δί.

ΟΙΚΕΤΗΣ Β'

οἴμοι δείλαιος.

140 πόθεν οὖν ἀν ἔτι γένοιτο πώλης εἰς μόνος;

ΟΙΚΕΤΗΣ Α'

ἔτ' ἔστιν εἰς ὑπερφυᾶ τέχνην ἔχων.

ΟΙΚΕΤΗΣ Β'

εἴπ', ἀντιβολῶ, τίς ἔστιν;

KNIGHTS

hemp seller,¹⁰ who will be the first to manage the city's affairs.

SECOND SLAVE

That's one seller. What's next? Tell me!

FIRST SLAVE

After him there's another one again, a sheep seller.¹¹

SECOND SLAVE

That makes a pair of sellers. And what's in store for him?

FIRST SLAVE

To hold power, until another champion arises who's more disgusting than he, whereupon he perishes. For his successor is a hide seller, our Paphlagon, a robber, a screamer with a voice like the Cycloborus in spate.

SECOND SLAVE

So the sheep seller was fated to perish at the hands of a hide seller?

FIRST SLAVE

That's right.

SECOND SLAVE

Heaven save us! I wish that just one more seller would appear from somewhere!

FIRST SLAVE

There is one still to come, with an extraordinary trade.

SECOND SLAVE

Tell me, please, who is it?

¹⁰ I.e. Euerates of Melite, who had been a general in 432/1 and went on to have a long political career.

¹¹ I.e. Lysicles, who lived with Aspasia after Pericles' death and fell in battle in 428.

ARISTOPHANES

ΟΙΚΕΤΗΣ Α'

εἴπω;

ΟΙΚΕΤΗΣ Β'

νὴ Δία.

ΟΙΚΕΤΗΣ Α'

ἀλλαντοπώλης ἔσθ' ὁ τοῦτον ἐξολῶν.

ΟΙΚΕΤΗΣ Β'

ἀλλαντοπώλης; ὦ Πόσειδον, τῆς τέχνης.

145 φέρε, ποῦ τὸν ἄνδρα τοῦτον ἐξευρήσομεν;

ΟΙΚΕΤΗΣ Α'

ζητῶμεν αὐτόν.

ΟΙΚΕΤΗΣ Β'

ἀλλ' ὁδὶ προσέρχεται
ῶσπερ κατὰ θεῖον εἰς ἀγοράν.

ΟΙΚΕΤΗΣ Α'

ὦ μακάριε

ἀλλαντοπῶλα, δεῦρο δεῦρ', ὦ φίλτατε,
ἀνάβαινε σωτὴρ τῇ πόλει καὶ νῷν φανείς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί ἔστι; τί με καλεῖτε;

ΟΙΚΕΤΗΣ Α'

150 δεῦρ' ἔλθ', ἵνα πύθῃ
ώς εὐτυχὴς εἶ καὶ μεγάλως εὐδαιμονεῖς.

143 ἐξολῶν M y v.l. S^λΣ^Θ: ἐξελῶν R² λΣR

KNIGHTS

FIRST SLAVE

You want me to tell you?

SECOND SLAVE

Certainly!

FIRST SLAVE

The man who shall destroy Paphlagon is a sausage seller.

SECOND SLAVE

A sausage seller! Holy Poseidon, what a trade! Come on, where do we find this man?

FIRST SLAVE

Let's look for him!

SECOND SLAVE

Wait, here he is going to market, as if by providence!

Enter SAUSAGE SELLER carrying his table and paraphernalia.

FIRST SLAVE

Oh blessed sausage seller, step this way, this way, dear fellow, the city's revealed savior, and ours!

SAUSAGE SELLER

What is it? Why are you hailing me?

FIRST SLAVE

Come over here and find out how fortunate you are, how greatly blessed.

ARISTOPHANES

ΟΙΚΕΤΗΣ Β'

ἴθι δή, κάθελ' αὐτοῦ τούλεὸν καὶ τοῦ θεοῦ
τὸν χρησμὸν ἀναδίδαξον αὐτὸν ὡς ἔχει
ἔγω δ' ἵων προσκέφομαι τὸν Παφλαγόνα.

ΟΙΚΕΤΗΣ Α'

155 ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί·
ἔπειτα τὴν γῆν πρόσκυνσον καὶ τοὺς θεούς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἰδού· τί ἐστιν;

ΟΙΚΕΤΗΣ Α'

ὦ μακάρι', ὦ πλούσιε,
ὦ νῦν μὲν οὐδείς, αὔριον δ' ὑπέρμεγας,
ὦ τῶν Ἀθηνῶν ταγὲ τῶν εὐδαιμόνων.

ΑΛΛΑΝΤΟΠΩΛΗΣ

160 τί μ', ὥγάθ', οὐ πλύνειν ἔᾶς τὰς κοιλίας
πωλεῖν τε τοὺς ἀλλάντας, ἀλλὰ καταγελᾶς;

ΟΙΚΕΤΗΣ Α'

ὦ μῶρε, ποίας κοιλίας; δευρὶ βλέπε.
τὰς στίχας ὁρᾶς τὰς τῶνδε τῶν λαῶν;

ΑΛΛΑΝΤΟΠΩΛΗΣ

όρῳ.

ΟΙΚΕΤΗΣ Α'

τούτων ἀπάντων αὐτὸς ἀρχέλας ἔστι,
165 καὶ τῆς ἀγορᾶς καὶ τῶν λιμένων καὶ τῆς πυκνός·
βουλὴν πατήσεις καὶ στρατηγοὺς κλαστάσεις,

KNIGHTS

SECOND SLAVE

All right then, take his table off him and brief him on the gist of the god's oracle; I'll go in and keep Paphlagon under surveillance.

SECOND SLAVE goes inside.

FIRST SLAVE

Now then, first put down that gear of yours, then kowtow to the earth and the gods.

SAUSAGE SELLER

Very well; what's it all about?

FIRST SLAVE

You're lucky! You're rich! You're nothing now, but tomorrow supremely great! You're the captain of flourishing Athens!

SAUSAGE SELLER

Look, mister, why don't you let me soak my tripe and hawk my sausages, instead of making fun of me?

FIRST SLAVE

Tripe, you idiot? Look out there: do you see the ranks of this assembled host?

SAUSAGE SELLER

Sure I do.

FIRST SLAVE

You're going to be top dog of them all, of the market, the harbors, and the Pnyx! You'll trample the Council, dock the generals, put people in chains and lock them up, suck cocks

ARISTOPHANES

δήσεις, φυλάξεις, ἐν πρυτανείῳ λαικάσεις.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγώ;

ΟΙΚΕΤΗΣ Α'

σὺ μέντοι κούδέπω γε πάνθ' ὄρᾶς.

ἀλλ' ἐπανάβηθι κάπὶ τούλεὸν τοδὶ

170 καὶ κάτιδε τὰς νήσους ἀπάσας ἐν κύκλῳ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καθορῶ.

ΟΙΚΕΤΗΣ Α'

τί δαί; τάμπόρια καὶ τὰς ὀλκάδας;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἔγωγε.

ΟΙΚΕΤΗΣ Α'

πῶς οὖν οὐ μεγάλως εὐδαιμονεῖς;

ἔτι νν τὸν ὁφθαλμὸν παράβαλλ' εἰς Καρίαν
τὸν δεξιόν, τὸν δ' ἔτερον εἰς Καρχηδόνα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

175 εὐδαιμονήσω γ', εἰ διαστραφήσομαι.

ΟΙΚΕΤΗΣ Α'

οῦκ, ἀλλὰ διὰ σοῦ ταῦτα πάντα πέρναται·
γίγνει γάρ, ώς ὁ χρησμὸς ούτοσὶ λέγει,
ἀνὴρ μέγιστος.

ΑΛΛΑΝΤΟΠΩΛΗΣ

εἰπέ μοι, καὶ πῶς ἔγὼ
ἀλλαντοπώλης ὥν ἀνὴρ γενήσομαι;

KNIGHTS

in the Prytaneum!¹²

SAUSAGE SELLER

Me?

FIRST SLAVE

Yes, you! And that's not all. Here, climb higher up, on this table, and survey the islands all around.

SAUSAGE SELLER

I see them.

FIRST SLAVE

What else? Ports and cargo ships?

SAUSAGE SELLER

Sure.

FIRST SLAVE

Then how can you deny that you're flourishing? Here then, swivel your right eye toward Caria and the other one toward Carthage.

SAUSAGE SELLER

I'll really flourish if I swivel myself wall-eyed!

FIRST SLAVE

No, the point is that all this is yours to buy and sell! You're going to be a tremendous big shot; this oracle here says so.

SAUSAGE SELLER

Tell me, just how does a sausage seller like me become a big shot?

¹² See *Acharnians* 125 n. For his success at Pylos the people had awarded Cleon privileges there for life.

¹⁷⁴ Καλχηδόνα ΣΘ cf. 1303

ΟΙΚΕΤΗΣ Α'

180 δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγνει μέγας,
ὅτι ἡ πονηρὸς καξ ἀγορᾶς εἰ καὶ θρασύς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐκ ἀξιῶ 'γὰ 'μαυτὸν ἵσχυειν μέγα.

ΟΙΚΕΤΗΣ Α'

οἵμοι, τί ποτ' ἔσθ' ὅτι σαυτὸν οὐ φῆς ἄξιον;
ξυνειδέναι τί μοι δοκεῖς σαυτῷ καλόν.
μῶν ἐκ καλῶν εἰ καγαθῶν;

ΑΛΛΑΝΤΟΠΩΛΗΣ

185 μὰ τοὺς θεούς,
εἰ μὴ 'κ πονηρῶν γ'.

ΟΙΚΕΤΗΣ Α'

ῳ μακάριε τῆς τύχης,
ὅσον πέπονθας ἀγαθὸν εἰς τὰ πράγματα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλλ', ὥγάθ', οὐδὲ μουσικὴν ἐπίσταμαι
πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.

ΟΙΚΕΤΗΣ Α'

190 τουτὶ μόνον σ' ἔβλαψεν, ὅτι καὶ κακὰ κακῶς.
ἡ δημαγωγία γὰρ οὐ πρὸς μουσικοῦ
ἔτ' ἔστιν ἀνδρὸς οὐδὲ χρηστοῦ τοὺς τρόπους,
ἀλλ' εἰς ἀμαθῆ καὶ βδελυρόν. ἀλλὰ μὴ παρῆς
ἄ σοι διδόασ' ἐν τοῖς λογίοισιν οἱ θεοί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

πῶς δῆτά φησ' ὁ χρησμός;

KNIGHTS

FIRST SLAVE

That's precisely why you are going to be great, because you're loudmouthed, low class and down market.

SAUSAGE SELLER

Even I don't think I deserve great power.

FIRST SLAVE

Uh oh, what makes you say you don't deserve it? You sound as though you've got something good on your conscience. Don't tell me you come from a distinguished family!

SAUSAGE SELLER

Heavens no, they're nothing if not low class.

FIRST SLAVE

Congratulations, what blessed luck! Right there you've got a fine start in politics.

SAUSAGE SELLER

Look, mister, I'm uneducated except for reading and writing, and I'm damn poor even at those.

FIRST SLAVE

The only thing that hurts you there is that you're only damn poor. No, political leadership's no longer a job for a man of education and good character, but for the ignorant and disgusting. Please don't throw away what the gods are offering you in their prophecies!

SAUSAGE SELLER

What does the oracle say, then?

ARISTOPHANES

ΟΙΚΕΤΗΣ Α'

195

εῦ ιὴ τοὺς θεοὺς

καὶ ποικίλως πως καὶ σοφῶς ἥντιγμένος·
ἀλλ' ὅπόταν μάρψῃ βυρσαίετος ἀγκυλοχήλης
γαμφηλῆσι δράκοντα κοάλεμον αἵματοπώτην,
δὴ τότε Παφλαγόνων μὲν ἀπόλλυται ἡ σκοροδάλμη,
200 κοιλιοπώλησιν δὲ θεὸς μέγα κῦδος ὀπάζει,
αἴ κεν μὴ πωλεῖν ἀλλάντας μᾶλλον ἔλωνται.

ΑΛΛΑΝΤΟΠΩΛΗΣ

πῶς οὖν πρὸς ἐμὲ ταῦτ' ἐστίν; ἀναδίδασκέ με.

ΟΙΚΕΤΗΣ Α'

βυρσαίετος μὲν ὁ Παφλαγών ἐσθ' οὐτοσί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί δ' ἀγκυλοχήλης ἐστίν;

ΟΙΚΕΤΗΣ Α'

αὐτό που λέγει,

205 ὅτι ἀγκύλαις ταῖς χερσὶν ἀρπάζων φέρει.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὁ δράκων δὲ πρὸς τί;

ΟΙΚΕΤΗΣ Α'

τοῦτο περιφανέστατον.

ὁ δράκων γάρ ἔστι μακρὸν ὅ τ' ἀλλὰς αὖ μακρόν·
εἰθ' αἵματοπώτης ἐσθ' ὅ τ' ἀλλὰς χὼ δράκων.

τὸν οὖν δράκοντά φησι τὸν βυρσαίετον

210 ἥδη κρατήσειν, αἴ κε μὴ θαλφθῆ λόγοις.

KNIGHTS

FIRST SLAVE

By heaven it's a good one, rather intricate and subtly enigmatic:

"Yea, when the crook-taloned rawhide eagle shall
snatch
in its beak the dimwitted blood-guzzling serpent,
even then shall perish the garlic breath of the
Paphlagons,
while to tripe sellers the god grants great glory,
unless they choose rather to sell sausages."

SAUSAGE SELLER

Well, how does this apply to me? Clue me in.

FIRST SLAVE

(pointing to Cleon among the spectators) This Paphlagon here is the rawhide eagle.

SAUSAGE SELLER

And what's crook-taloned?

FIRST SLAVE

That's pretty self-explanatory: with crooked hands he snatches and takes.

SAUSAGE SELLER

And what about the serpent?

FIRST SLAVE

That's quite obvious: the serpent's long, and so is a sausage; and both sausage and serpent are blood guzzlers. So the oracle says that the serpent will soon overpower the rawhide eagle, if he isn't melted by verbiage.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὰ μὲν λόγι’ αἰκάλλει με· θαυμάζω δ’ ὅπως
τὸν δῆμον οἶστ’ ἐπιτροπεύειν εἴμ’ ἔγω.

ΟΙΚΕΤΗΣ Α'

- φαυλότατον ἔργον· ταῦθ’ ἄπερ ποιεῖς ποίει·
τάραττε καὶ χόρδευ’ ὁμοῦ τὰ πράγματα
215 ἄπαντα, καὶ τὸν δῆμον ἀεὶ προσποιοῦ
ὑπογλυκαίνων ρήματίοις μαγειρικοῖς.
τὰ δ’ ἄλλα σοι πρόσεστι δημαγωγικά,
φωνὴ μιαρά, γέγονας κακῶς, ἀγοραῖος εἰ·
ἔχεις ἄπαντα πρὸς πολιτείαν ἀ δεῖ·
220 χρησμοί τε συμβαίνουσι καὶ τὸ Πυθικόν.
ἄλλὰ στεφανοῦ καὶ σπένδε τῷ Κοαλέμῳ·
χῶπως ἀμυνεῖ τὸν ἄνδρα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ τίς ξύμμαχος
γενήσεται μοι; καὶ γὰρ οἱ τε πλούσιοι
δεδίασιν αὐτὸν ὃ τε πένης βδύλλει λεώς.

ΟΙΚΕΤΗΣ Α'

- 225 ἀλλ’ εἰσὶν ίππῆς ἄνδρες ἀγαθοὶ χίλιοι
μισοῦντες αὐτόν, οἱ βοηθήσουσί σοι,
καὶ τῶν πολιτῶν οἱ καλοί τε κἀγαθοί.
καὶ τῶν θεατῶν ὅστις ἔστι δεξιός,
κἀγὼ μετ’ αὐτῶν χὼ θεὸς ξυλλήψεται.
230 καὶ μὴ δέδιθ· οὐ γάρ ἔστιν ἐξηκασμένος·
ὑπὸ τοῦ δέους γὰρ αὐτὸν οὐδεὶς ἥθελεν
τῶν σκευοποιῶν εἰκάσαι. πάντως γε μὴν

KNIGHTS

SAUSAGE SELLER

The propheeies are flattering, but it's an amazing idea, me being fit to supervise the people.

FIRST SLAVE

Nothing's easier. Just keep doing what you're doing: make a hash of all their affairs and turn it into baloney, and always keep the people on your side by sweetening them with gourmet bons mots. You've got everything else a demagogue needs: a repulsive voice, low birth, marketplace morals—you've got all the ingredients for a politieal career. Plus, the oracles and Delphie Apollo agree. (*extending the cup and garland*) So put on this garland, pour a libation to the god Dimwit, and see that you settle our enemy's hash.

SAUSAGE SELLER

And just who will be my ally? He makes the rieh tremble and the poor folk shit in their pants.

FIRST SLAVE

But there are the Knights, fine gentlemen a thousand strong, who detest him and will rally to your side, and all fine and upstanding citizens, and every smart speetator, and myself along with them, and the god will lend a hand too. And never fear, he's not portrayed to the life: none of the mask makers had the guts to make a portrait mask.

ARISTOPHANES

γνωσθήσεται· τὸ γὰρ θέατρον δεξιόν.

ΟΙΚΕΤΗΣ Β'

οῖμοι κακοδαίμων, ὁ Παφλαγὼν ἔξέρχεται.

ΠΑΦΛΑΓΩΝ

235 οὗτοι μὰ τοὺς δώδεκα θεοὺς χαιρήσετον,
ὅτι ἡ πὶ τῷ δήμῳ ἔννόμνυτον πάλαι.
τουτὶ τί δρᾶ τὸ Χαλκιδικὸν ποτήριον;
οὐκ ἔσθ' ὅπως οὐ Χαλκιδέας ἀφίστατον.
ἀπολεῖσθον, ἀποθανεῖσθον, ὁ μιαρωτάτω.

ΟΙΚΕΤΗΣ Α'

240 οῦτος, τί φεύγεις; οὐ μενεῖς; ὁ γεννάδα
ἀλλαντοπῶλα μὴ προδῶς τὰ πράγματα.

ἄνδρες ἵππῆς, παραγένεσθε· νῦν ὁ καιρός. ὁ Σίμων,
ὁ Παναίτι¹³, οὐκ ἐλάτε πρὸς τὸ δεξιὸν κέρας;
ἄνδρες ἔγγύς. ἀλλ' ἀμύνου κάπαναστρέφου πάλιν.
245 ὁ κοινορτὸς δῆλος αὐτῶν ὡς ὅμοι προσκειμένων.
ἀλλ' ἀμύνου καὶ δίωκε καὶ τροπὴν αὐτοῦ ποιοῦ.

ΚΟΡΤΦΑΙΟΣ

παῖε παῖε τὸν πανούργον καὶ ταραξιππόστρατον

235-1252 Παφλαγὼν Dindorf: Κλέων 2

¹³ Probably the Simon who wrote a treatise on horsemanship (cf. Xenophon *On Horsemanship* 1.1) and/or the Simon of *Inscriptiones Graecae* ii² 2343 (see the General Introduction), but the name was not unusual.

KNIGHTS

He'll be recognized all the same, because the audience is smart.

SECOND SLAVE

(within) Heaven help me, Paphlagon's coming out!

Enter PAPHLAGON

PAPHLAGON

By the Twelve Gods, you two won't get away with your unending plots against the people! What's that Chalcidian cup doing here? It can only mean you're inciting the Chalcidians to revolt! You two are goners, done for, you utter scum!

SECOND SLAVE

Hey, why are you running away? Please stay! Worthy Sausage Seller, don't betray the cause!

Gentlemen of the cavalry, ride to our aid; now's the time!

Enter the CHORUS.

Simon,¹³ Panaetius,¹⁴ drive for the right wing! (*to the Sausage Seller*) Our troops are nearby. Now turn back around and put up a fight! The dust cloud's plain to see as they get closer, galloping to the fray. Come on, put up a fight! Chase him! Repulse him!

FIRST SLAVE and SAUSAGE SELLER join the attack.

CHORUS LEADER

Hit him, hit the scoundrel, the harrrier of the horse troops,

¹⁴ Probably the Panaetius (or one of two men by that name) denounced in the scandals of 415; see Andocides 1.13.

καὶ τελώνην καὶ φάραγγα καὶ Χάρυβδιν ἀρπαγῆς,
καὶ πανοῦργον καὶ πανοῦργον πολλάκις γὰρ αὗτ'
ἐρῶ.

- 250 καὶ γὰρ οὗτος ἦν πανοῦργος πολλάκις τῆς ἡμέρας.
ἀλλὰ παῖς καὶ δίωκε καὶ τάραττε καὶ κύκα
καὶ βδελύττου, καὶ γὰρ ἡμεῖς, κάπικείμενος βόα·
εὐλαβοῦ δὲ μὴ 'κφύγῃ σε· καὶ γὰρ οἶδε τὰς ὁδούς,
ἄσπερ Εὐκράτης ἔφευγεν εὐθὺν τῶν κυρηβίων.

ΠΑΦΛΑΓΩΝ

- 255 ὁ γέροντες ἡλιασταί, φράτερες τριωβόλου,
οὓς ἐγὼ βόσκω κεκραγώς καὶ δίκαια κάδικα,
παραβοηθεῖθ', ως ὑπ' ἀνδρῶν τύπτομαι ξυνωμοτῶν.

ΚΟΡΤΦΑΙΟΣ

- ἐν δίκῃ γ', ἐπεὶ τὰ κοινὰ πρὶν λαχεῖν κατεσθίεις,
κάποισυκάζεις πιέζων τοὺς ὑπευθύνους σκοπῶν
ὅστις αὐτῶν ὡμός ἐστιν ἢ πέπων ἢ μὴ πέπων.
260 καὶ σκοπεῖς γε τῶν πολιτῶν ὅστις ἐστὶν ἀμνοκῶν,
264 πλούσιος καὶ μὴ πονηρὸς καὶ τρέμων τὰ πράγματα.
265 καν τιν' αὐτῶν γνῶς ἀπράγμον' ὅντα καὶ κεχηνότα,
261 καταγαγών ἐκ Χερρονήσου, διαβαλὼν ἀγκυρίσας,
262 εἰτ' ἀποστρέψας τὸν ὥμον αὐτὸν ἐνεκολήβασας.

ΠΑΦΛΑΓΩΝ

- 266 ξυνεπίκεισθ' ὑμεῖς; ἐγὼ δ', ἄνδρες, δι' ὑμᾶς τύπ-
τομαι,
ὅτι λέγειν γνώμην ἔμελλον ως δίκαιον ἐν πόλει
ιστάναι μημεῖον ὑμῶν ἐστιν ἀνδρείας χάριν.

264-5 post 260 transp. Brunck

KNIGHTS

the tax farmer, the chasm and Charybdis of rapacity, the scoundrel, the scoundrel! I'll keep calling him that, because he acts the scoundrel many times each day. Come on, hit him, pursue him, shake him up, mix him up, loathe him as we do, give out with a war cry as you attack him! Take care he doesn't get away; he knows the routes Eucrates took to decamp straight to the hemp market.

PAPHLAGON

Elders of the jury courts, brethren of the three obols,¹⁵ whom I cater to by loud denunciations fair and foul, reinforce me: I'm being roughed up by enemy conspirators!

CHORUS LEADER

And rightly so, since you gobble public funds before you're allotted an office; and like a fig picker you squeeze magistrates under review, looking to see which of them is raw, which ripe and unripe; yes, and what's more, you scan the citizenry for anyone who's an innocent lamb, rich and innocuous and afraid of litigation. And if you hear of anyone who's apolitical and naive, you drag him back from the Chersonnese,¹⁶ trip him up with your slanders, then twist his shoulder back and stomp him.

PAPHLAGON

Are you Knights joining the attack on me? But gentlemen, it's on your behalf that I'm being beaten: I was just about to move a decree declaring it right and proper to erect a monument in honor of your courage!

¹⁵ See 51 n.

¹⁶ The Gallipoli Peninsula, where many Athenian settlers and grain merchants resided.

ARISTOPHANES

ΚΟΡΤΦΑΙΟΣ

ώς δ' ἀλαζών, ώς δὲ μάσθλης. εἰδεις οὖν ὑπέρχεται
270 ὥσπερεὶ γέροντας ἡμᾶς κάκκοβαλικεύεται;
ἀλλ' ἐὰν ταύτῃ <τρέπηται>, ταυτῇ πεπλήξεται·
ἢν δ' ὑπεκκλίνῃ γε, δευρὶ πρὸς σκέλος κυρηβάσει.

ΠΑΦΛΑΓΩΝ

ὦ πόλις καὶ δῆμ', νῦν οἶων θηρίων γαστρίζομαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ κέκραγας, ὥσπερ ἀεὶ τὴν πόλιν καταστρέφει.

ΠΑΦΛΑΓΩΝ

275 ἀλλ' ἐγώ σε τῇ βοῇ ταύτῃ γε πρῶτα τρέψομαι.

ΚΟΡΤΦΑΙΟΣ

ἀλλ' ἐὰν μέντοι γε νικᾶς τῇ βοῇ, τήνελλά σου·
ἢν δ' ἀναιδείᾳ παρέλθῃ σ', ἡμέτερος ὁ πυραμοῦς.

ΠΑΦΛΑΓΩΝ

τουτοὶ τὸν ἄνδρ' ἐγὼ ὑδείκνυμι, καὶ φήμ' ἐξάγειν
ταῖσι Πελοποννησίων τριήρεσι ζωμεύματα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

280 ναὶ μὰ Δία καցωγε τοῦτον, ὅτι κενῇ τῇ κοιλίᾳ
εἰσδραμὼν εἰς τὸ πρυτανεῖον, εἴτα πάλιν ἐκθεῖ πλέα.

ΟΙΚΕΤΗΣ Α'

νὴ Δῖ, ἐξάγων γε τὰπόρρηθ', ἂμ' ἄρτον καὶ κρέας

271 <τρέπηται> Zacher: γε νικᾶ Ζ

KNIGHTS

CHORUS LEADER

What a phony! Smooth as calfskin! Do you see how far he'll go to get round us and bamboozle us as if we were codgers? Well, if he tries to <esape> this way, he'll get hit with this; and if he tries to duek out that way, he'll butt against a leg!

PAPLAGON

Ah, city! Ah, people! What sort of beasts are punching me in the guts?

SAUSAGE SELLER

There you go shouting, the same way you're always subjugating the city!

PAPLAGON

Well, you're the first one I'm going to rout with that very shout!

CHORUS LEADER

Well, if you manage to beat him with your shouting, you're the man of the hour; but if he outdoes you in brazeness, we take the cake.

PAPLAGON

I denounce this man here and accuse him of smuggling plank steaks¹⁷ for Spartan triremes!

SAUSAGE SELLER

And I denounce this man, by Zeus, for running into the Prytaneum with an empty gut and running out again with a full one!

FIRST SLAVE

Damn right, and for smuggling out what he shouldn't—

¹⁷ Punning on *zomeumata* (stew) and *hypozomata* (ship's ropes).

ARISTOPHANES

καὶ τέμαχος, οὗ Περικλέης οὐκ ἡξιώθη πώποτε.

ΠΑΦΛΑΓΩΝ

ἀποθανεῖσθον αὐτίκα μάλα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

285 τριπλάσιον κεκράξομαι σου.

ΠΑΦΛΑΓΩΝ

καταβοήσομαι βοῶν σε.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κατακεκράξομαι σε κράζων.

ΠΑΦΛΑΓΩΝ

διαβαλῶ σ', ἐὰν στρατηγῆς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κυνοκοπήσω σου τὸ νῦτον.

ΠΑΦΛΑΓΩΝ

290 περιελῶ σ' ἀλαζονείας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὑποτεμοῦμαι τὰς ὁδούς σου.

ΠΑΦΛΑΓΩΝ

βλέψον εἴς μ' ἀσκαρδάμυκτον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐν ἀγορᾷ καγὼ τέθραμμαι.

ΠΑΦΛΑΓΩΝ

διαφορήσω σ', εἴ τι γρύξει.

ΑΛΛΑΝΤΟΠΩΛΗΣ

295 κοπροφορήσω σ', εἴ λαλήσεις.

KNIGHTS

bread, meat, a fish fillet—goodies that Perieles himself was never awarded.

PAPHLAGON

You two are dead meat now!

SAUSAGE SELLER

I'll shout three times as loud as you!

PAPHLAGON

I'll outbellow you with my bellowing!

SAUSAGE SELLER

I'll shout you down with my shouting!

PAPHLAGON

I'll slander you if become a general!

SAUSAGE SELLER

I'll beat your baek like a dog's!

PAPHLAGON

I'll harass you with quackeries!

SAUSAGE SELLER

I'll cut off your escape routes!

PAPHLAGON

Look at me without blinking.

SAUSAGE SELLER

I was raised in the markets too!

PAPHLAGON

One peep from you and I'll rip you apart!

SAUSAGE SELLER

Any blather from you and I'll cart you off like a load of dung!

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

δύμολογῷ κλέπτειν· σὺ δ' οὐχί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

νὴ τὸν Ἐρμῆν τὸν Ἀγοραῖον,
κάπιορκῷ γε βλεπόντων.

ΠΑΦΛΑΓΩΝ

ἀλλότρια τοίνυν σοφίζει·

300 καὶ φανῶ σε τοῖς πρυτάνεσιν
ἀδεκατεύτους τῶν θεῶν ίε-
ρὰς ἔχοντα κοιλίας.

ΧΟΡΟΣ

(στρ) ὁ μιαρὲ καὶ βδελυρὲ καὶ κατακεκράκτα, τοῦ σοῦ
θράσους
305 πᾶσα μὲν γῆ πλέα, πᾶσα δ' ἐκκλησία,
καὶ τέλη καὶ γραφαὶ καὶ δικαστήρι', ὁ
βορβοροτάραξι καὶ τὴν πόλιν ἅπασαν ἡ-
μῶν ἀνατετυρβακώς,
310 ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφωκας βοῶν
κάπò τῶν πετρῶν ἄνωθεν τοὺς φόρους θυννοσκοπῶν.

ΠΑΦΛΑΓΩΝ

οἶδ' ἐγὼ τὸ πρᾶγμα τοῦθ' ὅθεν πάλαι καττύεται.

ΑΛΛΑΝΤΟΠΩΛΗΣ

315 εἰ δὲ μὴ σύ γ' οἶσθα κάτυμ', οὐδ' ἐγὼ χορδεύματα,
ὅστις ὑποτέμνων ἐπώλεις δέρμα μοχθηροῦ βοὸς
τοῖς ἀγροίκοισιν πανούργως, ὥστε φαίνεσθαι παχύ,
καὶ πρὶν ἡμέραν φορῆσαι μεῖζον ἦν δυοῖν δοχμαῖν.

KNIGHTS

PAPHLAGON

I admit I'm a thief; you don't.

SAUSAGE SELLER

I do so, by Hermes of the Markets! And even when people see me do it, I swear I didn't!

PAPHLAGON

Then you're stealing someone else's tricks! And I expose you to the police for possession of sacred tripe belonging to the gods, and with failure to pay the tithe on it.

CHORUS

You filthy disgusting shout-downer, your brazenness fills the whole land, the whole Assembly, the taxes, the indictments and lawcourts, you muckraker, you who have thrown our whole city into a sea of troubles, who have deafened our Athens with your bellowing, watching from the rocks like a tuna fisher for shoals of tribute!

PAPHLAGON

I know where this longterm conspiracy was cobbled up!

SAUSAGE SELLER

If you don't know cobbling, I don't know sausage making. You're the one who used to slant-cut the hide of a low-grade ox so it looked thick and sell it to the farmers at a dishonest price; before they'd worn it a day, it was two handbreadths wider!

³⁰⁴ κατακεκράκτα Hermann, cf. 287: κεκράκτα z: κράκτα
ΑΓΘ

ΟΙΚΕΤΗΣ Α'

νὴ Δία κάμè τοῦτ' ἔδρασε ταῦτόν, ὥστε κατάγελων
 320 πάμπολυν τοῖς δημόταισι καὶ φίλοις παρασχεθεῖν.
 πρὸν γὰρ εἶναι Περγασῆσιν ἐνεον ἐν ταῖς ἐμβάσιν.

ΧΟΡΟΣ

ἀρα δῆτ' οὐκ ἀπ' ἀρχῆς ἔδήλους ἀναί-
 325 δειαν, ἦπερ μόνη προστατεῖ ῥητόρων;
 ἢ σὺ πιστεύων ἀμέργεις τῶν ξένων τοὺς καρπίμους,
 πρῶτος ὡν· ὁ δὲ Ἰπποδάμον λείβεται θεώμενος.
 ἀλλ' ἐφάνη γὰρ ἀνὴρ ἔτερος πολὺ¹⁸
 σοῦ μιαρώτερος, ὥστε με χαίρειν,
 330 ὅς σε παύσει καὶ πάρειστι, δῆλος ἐστιν αὐτόθεν,
 πανουργίᾳ τε καὶ θράσει
 καὶ κοβαλικεύμασιν.

ΚΟΡΤΦΑΙΟΣ

ἀλλ' ὁ τραφεὶς ὅθενπέρ εἰσιν ἄνδρες οὕπερ εἰσίν,
 νῦν δεῖξον ὡς οὐδὲν λέγει τὸ σωφρόνως τραφῆναι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

335 καὶ μὴν ἀκούσαθ' οἵος ἐστιν οὗτοσὶ πολίτης.

ΠΑΦΛΑΓΩΝ

οῦκον μ' ἔάσεις;

326 ἀμέργεις Bothe, cl. Σ: ἀμέλγει(ς) z

¹⁸ Upper and Lower Pergase were two small demes about 8 miles north of Athens.

KNIGHTS

FIRST SLAVE

By Zeus, he pulled that one on me too! My friends and fellow demesmen got a big laugh at my expense when I started swimming in my shoes before we got as far as Per-gase!¹⁸

CHORUS

So then, didn't you from the very start display
Shamelessness, that sole bulwark of politicians?
Trusting in her, you pluck the most fruitful foreigners,
second to none, while Hippodamus' son can only
look on and shed tears.¹⁹

Ah, but another man has shown up,
much slimier than you, I'm delighted to say,
one who from the word go is obviously going to
stymie and outdo you
in villainy and brazennesss
and flimflammery!

CHORUS LEADER

(to *Sausage Seller*) Very well, since you were bred where
men are what they are, show us now what nonsense a
decent breeding is.

SAUSAGE SELLER

Sure! I'll tell you what sort of citizen this one is.

PAPHLAGON

So you won't let me speak first?

¹⁹ The son of Hippodamus, the renowned city planner from Miletus, was Archeptolemus, who was granted Athenian citizenship and in 425 worked for a negotiated settlement of the war (see 794-96); in 411 he joined the oligarchic regime and was executed after it fell.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

μὰ Δῖ, ἐπεὶ κάγὼ πονηρός είμι.

ΟΙΚΕΤΗΣ Α'

ἐὰν δὲ μὴ ταύτη γ' ὑπείκῃ, λέγ' ὅτι κάκ πονηρῶν.

ΠΑΦΛΑΓΩΝ

οὐκ αὖ μ' ἔάσεις;

ΑΛΛΑΝΤΟΠΩΛΗΣ

μὰ Δία.

ΠΑΦΛΑΓΩΝ

ναὶ μὰ Δία.

ΑΛΛΑΝΤΟΠΩΛΗΣ

μὰ τὸν

Ποσειδῶ,

ἀλλ' αὐτὸ περὶ τοῦ πρότερος εἰπεῖν πρῶτα

διαμαχοῦμαι.

ΠΑΦΛΑΓΩΝ

οἵμοι, διαρραγήσομαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ μὴν ἔγὼ οὐ παρήσω.

ΟΙΚΕΤΗΣ Α'

πάρεις πάρεις πρὸς τῶν θεῶν αὐτῷ διαρραγῆναι.

ΠΑΦΛΑΓΩΝ

τῷ καὶ πεποιθὼς ἀξιοῖς ἐμοῦ λέγειν ἔναντα;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὅτιὴ λέγειν οἶός τε κάγὼ καὶ καρυκοποιεῖν.

KNIGHTS

SAUSAGE SELLER

Certainly not, because I'm sleazy too.

FIRST SLAVE

And if that doesn't make him yield the floor, tell him your ancestors were sleazy too.

PAPHLAGON

You still won't let me speak first?

SAUSAGE SELLER

Certainly not!

PAPHLAGON

Certainly yes!

SAUSAGE SELLER

By Poseidon, no! First to speak? I'll fight you for that here and now!

PAPHLAGON

I'm going to burst my seams!

SAUSAGE SELLER

I said, I won't let you.

FIRST SLAVE

Good heavens, let him! Let him burst his seams!

PAPHLAGON

Just what makes you so sure you're fit to speak against me?

SAUSAGE SELLER

Because I can speak too, and make a stew of everything.

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

ἰδοὺ λέγειν. καλῶς γ' ἀν οὖν σὺ πρᾶγμα
προσπεσόν σοι

345 ὡμοσπάρακτον παραλαβὼν μεταχειρίσαιο χρηστῶς.
ἀλλ' οἶσθ' ὁ μοι πεπονθέναι δοκεῖς; ὅπερ τὸ πλῆθος.
εἴ που δικίδιον εἶπας εὑ̄ κατὰ ξένου μετοίκου,
τὴν νύκτα θρυλῶν καὶ λαλῶν ἐν ταῖς ὁδοῖς σεαυτῷ,
nyder τε πύνων κάπιδεικνὺς τοὺς φίλους τ' ἀνιῶν,
350 ϕῶν δυνατὸς εἶναι λέγειν. ὥ μωρε, τῆς ἀνοίας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί δαὶ σὺ πύνων τὴν πόλιν πεποίηκας, ὥστε νυνὶ¹
ὑπὸ σοῦ μονωτάτου κατεγλωττισμένην σιωπᾶν;

ΠΑΦΛΑΓΩΝ

ἐμοὶ γὰρ ἀντέθηκας ἀνθρώπων τίν'; ὅστις εὐθὺς
θύννεια θερμὰ καταφαγών, κἄτ' ἐπιπιῶν ἀκράτου
355 οἴνου χοᾶ κασαλβάσω τοὺς ἐν Πύλῳ στρατηγούς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγὼ δέ γ' ἦνυστρον βοὸς καὶ κοιλίαν ίείαν
καταβροχθίσας κἄτ' ἐπιπιῶν τὸν ζωμὸν ἀναπόνιπτος
λαρυγγιῷ τοὺς ρήτορας καὶ Νικίαν ταράξω.

ΟΙΚΕΤΗΣ Α'

τὰ μὲν ἄλλα μ' ἔρεσας λέγων· ἐν δ' οὐ προσίεται με,
360 τῶν πραγμάτων ὅτιὴ μόνος τὸν ζωμὸν ἐκροφήσει.

KNIGHTS

PAPLAGON

Speak, ha! A pretty speech you'd make if you stumbled into a case you received fresh slaughtered; you'd take it in hand like a pro! Want to know my opinion? That the same thing as happens to most people has happened to you. You probably spoke well in a bitty lawsuit against an immigrant foreigner, after droning your speech all night long, babbling it to yourself in the streets, swearing off wine, and rehearsing with your friends till you got on their nerves, and then you started thinking you're a powerful speaker. You fool, what a delusion!²⁰

SAUSAGE SELLER

And what do you drink, to have fixed it so the city's now gagged speechless by the thrust of your tongue, and yours alone?

PAPLAGON

I'd like to know who in the world you compare me with! Me, I'll polish off a plateful of hot tuna right now, wash it down with a pitcher of neat wine, and then screw the generals at Pylos!

SAUSAGE SELLER

Yes, and it's cow belly and hog tripe I'll gobble down, and drink up the gravy, and then without washing my hands I'll throttle the politicians and harass Nicias!

FIRST SLAVE

I like most of what you said, but one thing doesn't sit well with me, that you mean to slurp up the political gravy all by yourself.

²⁰ Compare Cleon's remarks as reported by Thucydides 3.38.2.

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

ἀλλ' οὐ λάβρακας καταφαγὴν Μιλησίους
κλονήσεις.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλλὰ σχελίδας ἐδηδοκὼς ὡνήσομαι μέταλλα.

ΠΑΦΛΑΓΩΝ

ἔγὼ δ' ἐπεισπηδῶν γε τὴν βουλὴν βίᾳ κυκήσω.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἔγὼ δὲ βυνήσω γέ σου τὸν πρωκτὸν ἀντὶ φύσκης.

ΠΑΦΛΑΓΩΝ

365 ἔγὼ δέ γ' ἔξέλξω σε τῆς πυγῆς θύραζε κύβδα.

ΟΙΚΕΤΗΣ Α'

νὴ τὸν Ποσειδῶνα κάμέ γ' ἄρ', ἥνπερ γε τοῦτον
ἔλκησ.

ΠΑΦΛΑΓΩΝ

οἶόν σε δήσω <ν> τῷ ξύλῳ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

διώξομαί σε δειλίας.

ΠΑΦΛΑΓΩΝ

ἡ βύρσα σου θρανεύσεται.

ΑΛΛΑΝΤΟΠΩΛΗΣ

373 τὰς βλεφαρίδας σου παρατιλῶ.

ΠΑΦΛΑΓΩΝ

370 δερῷ σε θύλακον κλοπῆς.

364 βυνήσω Jackson: βινήσω R: κινήσω M y

KNIGHTS

PAPHLAGON

But you won't eat up the Milesians' big fish and then run roughshod over them.²¹

SAUSAGE SELLER

But I will eat sides of beef and buy mining leases.

PAPHLAGON

I'll jump into the Council and stir it up with brute force.

SAUSAGE SELLER

And I'll stuff your arsehole like a sausage skin.

PAPHLAGON

And I'll drag you outside by the butt, upside down.

FIRST SLAVE

By Poseidon, if you drag him you'll have to drag me too!

PAPHLAGON

How I'll enjoy clamping you in the stocks!

SAUSAGE SELLER

I'll prosecute you for cowardice!

PAPILAGON

Your hide will end up on my tanning bench!

SAUSAGE SELLER

I'll tweeze off your eyebrows!

PAPHLAGON

I'll use your skin for a loot bag!

²¹ Perhaps Cleon had reneged on a bribe from a political faction on Miletus, a rich and loyal ally of Athens (cf. 927-40); or "big fish" may allude to oligarchs.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

372 περικόμματ' ἔκ σου σκευάσω.

ΠΑΦΛΑΓΩΝ

371 διαπατταλευθήσει χαμαί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὸν πρηγορεώνα σου ’κτεμῶ.

ΟΙΚΕΤΗΣ Α'

375 καὶ νὴ Δί' ἐμβαλόντες αὐτῷ πάτταλον μαγειρικῶς εἰς τὸ στόμ', εἶτα δ' ἔνδοθεν τὴν γλῶτταν ἐξείραντες αὐτοῦ σκεψόμεσθ' εὖ κάνδρικῶς κεχηνότος τὸν πρωκτὸν, εἰ χαλαζᾶ.

ΧΟΡΟΣ

(ἀντ) ἦν ἄρα πυρός θ' ἔτερα θερμότερα καὶ <λόγοι τῶν> λόγων
385 ἐν πόλει τῶν ἀναιδῶν ἀναιδέστεροι· καὶ τὸ πρᾶγμ' ἦν ἄρ' οὐ φαῦλον ὥδ' <οὐδαμῶς.> ἀλλ' ἔπιθι καὶ στρόβει, μηδὲν ὀλίγον ποίει· μῦν γὰρ ἔχεται μέσος.

ΚΟΡΤΦΑΙΟΣ

ώς ἐὰν νυνὶ μαλάξῃς αὐτὸν ἐν τῇ προσβολῇ,
390 δειλὸν εὑρήσεις· ἐγὼ γὰρ τοὺς τρόπους ἐπίσταμαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλλ' ὅμως οὗτος τοιοῦτος ὡν ἄπαντα τὸν βίον,

KNIGHTS

SAUSAGE SELLER

I'll make mincemeat of you!

PAPHLAGON

You'll be stretched out on the ground and pegged!

SAUSAGE SELLER

I'll crop out your gizzard!

FIRST SLAVE

And by god, we'll jain a peg in his mouth like butchers, and yank out his tongue and take a good brave look down to his gaping arsehole, to see if he's measly!²²

CHORUS

So there really are temperatures hotter than fire, and speeches

more brazen than the brazen speeches heard in the city.

And our job turns out to be nothing so trifling, <no indeed>!

Attack him and make his head spin; don't set your sights low,

for now you've got him around the middle.

CHORUS LEADER

That's right, if you soften him up now in the first onslaught, you'll find he's a coward; I know his character.

SAUSAGE SELLER

He's been that sort of character his whole life, and then he

²² As an animal before slaughter is inspected for signs of tape-worm.

386 <*οὐδαμῶς*> Rogers

κἀτ' ἀνὴρ ἔδοξεν εἶναι, τάλλοτριον ἀμῶν θέρος.
νῦν δὲ τοὺς στάχυς ἐκείνους, οὓς ἐκεῖθεν ἥγαγεν,
ἐν ξύλῳ δῆσας ἀφαύει κάποδόσθαι βούλεται.

ΠΑΦΛΑΓΩΝ

395 οὐ δέδοιχ' ύμᾶς, ἔως ἂν ζῆ τὸ βουλευτήριον
καὶ τὸ τοῦ δήμου πρόσωπον μακκοῦ καθήμενον.

ΧΟΡΟΣ

ώς δὲ πρὸς πᾶν ἀναιδεύεται κού μεθί-
στησι τοῦ χρώματος τοῦ παρεστηκότος.

400 εἴ σε μὴ μισῶ, γενοίμην ἐν Κρατίνου κώδιον
καὶ διδασκοίμην προσάδειν Μορσίμου τραγῳδίᾳ.
ἄπει πάντ' ἐπὶ πᾶσί τε πράγμασι
δωροδόκοισιν ἐπ' ἄνθεσιν ἵζων,
εἴθε φαύλως, ὥσπερ ηὗρες, ἐκβάλοις τὴν ἔνθεσιν.
405 ἄσαιμι γὰρ τότ' ἀν μόνον
“πῖνε πῖν’ ἐπὶ συμφοραῖς”.

ΚΟΡΤΦΑΙΟΣ

τὸν Οὐλιόν τ' ἀν οἴομαι, γέροντα πυροπίπην,
ἥσθεντ' ἰηπαιωνίσαι καὶ βακχέβακχον ἄσαι.

407 Οὐλιόν Raubitschek: Οὐλίου Bothe: Ιονλίου z

23 I.e. by getting credit for the victory at Pylos.

24 I.e. using the Spartan prisoners to bargain for favorable terms; cf. Thucydides 4.41.

KNIGHTS

passes for a real man by reaping somebody else's harvest.²³
And now those ears of corn he brought back with him, he's
clamped them in the stocks for parching, in hopes of selling
them back.²⁴

PAPHLAGON

I'm not afraid of you people, as long as the Council lives
and Demos' booby face gapes from his seat!

CHORUS

See how he keeps up his boundless brazenness
without even changing his usual color!

If I don't hate you, may I turn into a blanket in
Cratinus' house²⁵

and be coached by Morsimus²⁶ to sing in a tragedy!

Oh, you're everywhere, in everyone's business,
lighting on bribery's blossoms;

I hope you throw up your mouthful as easily as you
found it.

For only then will I sing,
"Drink, Drink on a Happy Occasion!"²⁷

CHORUS LEADER

And I imagine Ulius,²⁸ the old grain ogler,²⁹ would whoop
a paean of joy and sing the Bacchebacchus.

²⁵ Referring to Cratinus' alleged incontinence, cf. 526 ff.

²⁶ Son of the tragic poet Philocles and great-nephew of
Aeschylus.

²⁷ The title of a victory ode by Simonides (*PMG* 512).

²⁸ One of the sons of the statesman Cimon.

²⁹ Slang for one of the official cereal inspectors, who might be
blamed for price increases.

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

οὗτοί μ' ὑπερβαλεῖσθ' ἀναιδείᾳ μὰ τὸν Ποσειδῶ,
410 ἡ μήποτ' Ἀγοραίου Διὸς σπλάγχνοισι παρα-
γενοίμην.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἔγωγε, νὴ τοὺς κονδύλους, οὓς πολλὰ δὴ πὶ πολ-
λοῖς

ἡνεσχόμην ἐκ παιδίου, μαχαιρίδων τε πληγάς,
ὑπερβαλεῖσθαι σ' οἴομαι τούτοισιν, ἡ μάτην γ' ἀν
ἀπομαγδαλιὰς σιτούμενος τοσοῦτος ἐκτραφείην.

ΠΑΦΛΑΓΩΝ

415 ἀπομαγδαλιὰς ὕσπερ κύων; ὁ παμπόνηρε, πῶς οὖν
κυνὸς βορὰν σιτούμενος μαχεῖ σὺ κυνοκεφάλω;

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ νὴ Δῖ ἄλλα γ' ἐστί μου κόβαλα παιδὸς ὄντος·
ἐξηπάτων γὰρ τοὺς μαγείρους ἀν λέγων τοιαυτί·

“σκέψασθε, παῖδες· οὐχ ὄρâθ'; ὥρα νέα, χελιδών.”

420 οἱ δ' ἔβλεπον, κάγὼ 'ν τοσούτῳ τῷν κρεῶν ἐκλεπ-
τον.

ΟΙΚΕΤΗΣ Α'

ὁ δεξιώτατον κρέας, σοφῶς γε προύνοήσω·
ὕσπερ ἀκαλήφας ἐσθίων πρὸ χελιδόνων ἐκλεπτες.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ ταῦτα δρῶν ἐλάνθανόν <γ'.> εἰ δ' οὖν ἵδοι τις
αὐτῶν,

ἀποκρυπτόμενος εἰς τῷν κοχώνα τοὺς θεοὺς ἀπώμυνν-

KNIGHTS

PAPHLAGON

By Poseidon, you aren't going to outshoot me in brazenness, or I hope never again to share in the feast of Marketplace Zeus!

SAUSAGE SELLER

So help me the punches and knife slashes I've taken many times over since childhood, I'm sure I will overshoot you in all this, or else I've grown this big on a diet of sops for nothing.

PAPHLAGON

Sops, like a dog? How can a cheap joker like you eat dog-food and expect to fight a dog-faced baboon?

SAUSAGE SELLER

I swear, when I was I boy I had a lot more moukey tricks. I used to fool the butchers by saying things like, "Look, boys, don't you see? Spring is here, there's a swallow!" And just when they were looking up, I swiped some meat.

FIRST SLAVE

A most meaty machination; smart planning! You got your booty, like eating nettles before the swallows come.

SAUSAGE SELLER

And I never got caught in the act, because if any of them spotted me, I'd stash it up my crotch and swear to god I'm

⁴¹⁰ *στυγγεροίμην* Casaubon

ARISTOPHANES

425 ὥστ' εἶπ' ἀνὴρ τῶν ρήτορων ἵδων με τοῦτο δρῶντα·
“οὐκ ἔσθ’ ὅπως ὁ παῖς ὅδ’ οὐ τὸν δῆμον ἐπιτροπεύσει.”

ΟΙΚΕΤΗΣ Α'

εὖ γε ξυνέβαλεν αὕτη· ἀτὰρ δῆλόν γ' ἀφ' οὐ ξυνέγνω·
ότι ἡ πιώρκεις θ' ἡρπακώς καὶ κρέας ὁ πρωκτὸς
εἴχεν.

ΠΑΦΛΑΓΩΝ

430 ἐγώ σε παύσω τοῦ θράσους, οἷμαι δὲ μᾶλλον ἄμφω,
ἔξειμι γάρ σοι λαμπρὸς ἥδη καὶ μέγας καθιείς,
όμοῦ ταράττων τήν τε γῆν καὶ τὴν θάλατταν εἰκῇ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγὼ δὲ συστείλας γε τοὺς ἀλλάντας εἶτ' ἀφήσω
κατὰ κῦμά ἐμαυτὸν οὔριον, κλάειν σε μακρὰ
κελεύσας.

ΟΙΚΕΤΗΣ Α'

κάγωγ', έάν τι παραχαλᾶ, τὴν ἀντλίαν φυλάξω.

ΠΛΑΦΛΑΓΩΝ

435 οὗτοι μὰ τὴν Δήμητρα καταπροίξει τάλαντα πολλὰ
κλέψας Ἀθηναίων.

ΟΙΚΕΤΗΣ Α'

ἄθρει καὶ τοῦ ποδὸς παρίει·
ώς οὗτος ἥδη καικίας ἡ συκοφαντίας πνεῖ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

σὲ δ' ἐκ Ποτειδαίας ἔχοντ' εὖ οἶδα δέκα τάλαντα.

ΠΛΑΦΛΑΓΩΝ

τί δῆτα; βούλει τῶν ταλάντων ἐν λαβῶν σιωπᾶν;

KNIGHTS

innocent. So when one of the politicians saw me doing that he said, "There's no way this boy won't someday govern the people."

FIRST SLAVE

That was a good guess! But it's obvious how he figured it out: you perjured yourself about a robbery and took meat up your arse.

PAPHLAGON

I'll put a stop to your insolence, and I mean both of you. I'll hit you like a hurricane, awesome and strong, roiling land and sea every which way!

SAUSAGE SELLER

But I'll furl my sausages and let myself run fairly before the waves, after bidding you fare-well.

FIRST SLAVE

And I'll man the bilges in case of a leak.

PAPHLAGON

By Demeter, you won't get away with the huge pile of money you've filched from the Athenians!

FIRST SLAVE

Ahoy there, slacken the sheets! He's ready to blow up a nor'easter, or a frame-upper.

SAUSAGE SELLER

I know all about the ten talents you got out of Potidaea.³⁰

PAPHLAGON

What about it? Want to take one of those talents to keep quiet?

³⁰ Athens took this strategically important city in 429, but only after a long and costly siege (*Thucydides* 2.70).

ARISTOPHANES

ΟΙΚΕΤΗΣ Α'

440 ἀνὴρ ἂν ἡδέως λάβοι. τοὺς τερθρίους παρίει·
τὸ πνεῦμ' ἔλαττον γίγνεται.

ΠΑΦΛΑΓΩΝ

φεύξει γραφὰς <δωροδοκίας>
έκατονταλάντους τέτταρας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

σὺ δ' ἀστρατείας γ' εἴκοσιν,
κλοπῆς δὲ πλεῖν ἢ χιλίας.

ΠΑΦΛΑΓΩΝ

445 ἐκ τῶν ἀλιτηρίων σέ φη—
μι γεγονέναι τῶν τῆς θεοῦ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὸν πάππον εἶναι φημί σου
τῶν δορυφόρων—

ΠΑΦΛΑΓΩΝ

ποίων; φράσον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

—τῶν Βυρσίνης τῆς Ἰππίου.

ΠΑΦΛΑΓΩΝ

κόβαλος εἰ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

πανούργος εἰ.

442 <δωροδοκίας> Göttling

KNIGHTS

FIRST SLAVE

The gentleman would be glad to! Slacken the ropes; the wind's dropping.

PAPHLAGON

You'll face charges <of bribe-taking,> four of them at a hundred talents each!

SAUSAGE SELLER

And you'll face twenty for draft-dodging, and more than a thousand for embezzlement!

PAPHLAGON

I say that you're descended from the polluters of our Goddess!³¹

SAUSAGE SELLER

And I say your grandfather was among the bodyguards—

PAPHLAGON

What bodyguards? Go on.

SAUSAGE SELLER

—of Hippias' wife, Pursine!³²

PAPHLAGON

You scamp!

SAUSAGE SELLER

You crook!

³¹ The seventh-century aristocratic faction who killed the followers of Cylon in Athena's sanctuary and whose descendants were accursed (Herodotus 5.71, Thucydides 1.126).

³² Tyrant of Athens from 527 until his expulsion in 510; his wife's name was Myrsine, here Byrsine, punning on *byrsa* "hide."

ARISTOPHANES

ΟΙΚΕΤΗΣ Α'

παῖ ἀνδρικῶς.

ΠΑΦΛΑΓΩΝ

ἰοὺ ἰού,
τύπτουσί μ' οἱ ξυνωμόται.

ΟΙΚΕΤΗΣ Α'

455 παῖ αὐτὸν ἀνδρικώτατα καὶ
γάστριζε καὶ τοῖς ἐντέροις
καὶ τοῖς κόλοις,
χῶπως κολᾶ τὸν ἄνδρα.

ΚΟΡΤΦΑΙΟΣ

460 ὁ γεννικώτατον κρέας ψυχήν τ' ἄριστε πάντων,
καὶ τῇ πόλει σωτὴρ φανεὶς ἡμῖν τε τοῖς πολίταις,
ώς εὑ̄ τὸν ἄνδρα ποικίλως τ' ἐπῆλθες ἐν λόγοισιν.
πῶς ἀν σ' ἐπαινέσαιμεν οὕτως ὥσπερ ἡδόμεσθα;

ΠΑΦΛΑΓΩΝ

463 ταυτὶ μὰ τὴν Δῆμητρά μ' οὐκ ἐλάνθανεν
τεκταινόμενα τὰ πράγματ', ἀλλ' ἡπιστάμην
γομφούμεν' αὐτὰ πάντα καὶ κολλώμενα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

465 οὔκουν μ' ἐν Ἀργει γ' οἶα πράττεις λανθάνει.
466 πρόφασιν μὲν Ἀργείους φίλους ἡμῖν ποιεῖ,
467 ἴδιᾳ δ' ἐκεὶ Λακεδαιμονίοις ξυγγίγνεται.

ΟΙΚΕΤΗΣ Α'

464 οἴμοι, σὺ δ' οὐδὲν ἐξ ἀμαξουργοῦ λέγεις;

KNIGHTS

FIRST SLAVE

Hit him a good one!

PAPHLAGON

Ow! Help! The conspirators are beating me!

FIRST SLAVE

Hit him a really good one! Belly-punch him with your guts and tripe, and see that you mete out the man's comeuppance.

CHORUS LEADER

You're a prime cut of meat and surpass all men in guts, appearing as savior to our city and us her citizens! How well and adroitly you've mounted your verbal attack! How can we find the praise to match our delight?

PAPHLAGON

By Demeter, I caught on to the fabrication of this business; I knew how everything was being bolted and glued!

SAUSAGE SELLER

And I'm on to what you're up to in Argos. He pretends he's making the Argives our friends, but he's down there cutting his own deal with the Spartans!³³

FIRST SLAVE

Uh oh, hadn't you better use some jargon from the blacksmith's?

³³ In 424 Argos was neutral, but her treaty with Sparta was due to expire in 421.

⁴⁶⁴ post 467 Hermann, cf. Σ

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

468 καὶ ταῦτ' ἐφ' οἶσίν ἔστι συμφυσώμενα
ἔγῳδ': ἐπὶ γὰρ τοῖς δεδεμένοις χαλκεύεται.

ΟΙΚΕΤΗΣ Α'

470 εὖ γ', εὖ γε χάλκευ' ἀντὶ τῶν κολλωμένων.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ ξυγκροτοῦσιν ἄνδρες αὗτ' ἐκεῖθεν αὖ.
καὶ ταῦτα μ' οὕτ' ἀργύριον οὔτε χρυσίον
διδοὺς ἀναπείσεις οὔτε προσπέμπων φίλους,
ὅπως ἔγὼ ταῦτ' οὐκ Ἀθηναίοις φράσω.

ΠΑΦΛΑΓΩΝ

475 ἔγὼ μὲν οὖν αὐτίκα μάλ' εἰς βουλὴν ἵων
νῦμων ἀπάντων τὰς ξυνωμοσίας ἐρῶ,
καὶ τὰς ξυνόδους τὰς νυκτερινὰς ἐν τῇ πόλει,
καὶ πάνθ' ἀ Μήδοις καὶ βασιλεῖ ξυνόμνυτε,
καὶ τὰκ Βοιωτῶν ταῦτα συντυρούμενα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

480 πῶς οὖν ὁ τυρὸς ἐν Βοιωτοῖς ὄντος;

ΠΑΦΛΑΓΩΝ

ἔγώ σε νὴ τὸν Ἡρακλέα παραστορῷ.

ΟΙΚΕΤΗΣ Α'

ἄγε δὴ σὺ τίνα νοῦν ἢ τίνα γνώμην ἔχεις,
νυνὶ διδάξεις, εἴπερ ἀπεκρύψω τότε

⁴⁸² γνώμην R: ψυχὴν M y

KNIGHTS

SAUSAGE SELLER

And I know the design for this welding of his: he's forging it on the men in irons.³⁴

FIRST SLAVE

That's good, that's good: meet his gluing with forging!

SAUSAGE SELLER

And men on the other side are helping him hammer it out. (*to Paphlagon*) And you may offer me bribes of silver or gold, or send your colleagues round to visit, but you won't talk me out of revealing all this to the Athenians.

PAPHLAGON

Quite the reverse: I'm off to the Council this very minute to inform on all of you for your conspiracies, your nocturnal meetings within the city, all your plots with the Medes and their King,³⁵ and that cheesy business with the Boeotians.³⁶

SAUSAGE SELLER

So, what's the price of cheese in Bocotia?

PAPHLAGON

By Heracles, I'll spread your hide!

EXIT PAPHLAGON.

FIRST SLAVE

Come on now, what's your idea? What's your plan? You'll

³⁴ Cf. 394-95. ³⁵ Athens was still negotiating with the Persians (Thucydides 4.50.3); the term "Medes," recalling the Persian invasions, was used to evoke popular prejudice.

³⁶ For secret contacts with democratic factions in Boeotia see Thucydides 4.76.

ARISTOPHANES

εἰς τὸ κοχώνα τὸ κρέας, ὡς αὐτὸς λέγεις.
485 θεύσει γὰρ ἄξας εἰς τὸ βουλευτήριον,
ώς οὗτος εἰσπεσὼν ἐκεῖσε διαβαλεῖ
ἡμᾶς ἅπαντας καὶ κράγον κεκράξεται.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλλ’ εἶμι πρῶτον δ’, ὡς ἔχω, τὰς κοιλίας
καὶ τὰς μαχαίρας ἐνθαδὶ καταθήσομαι.

ΟΙΚΕΤΗΣ Α'

490 ἔχε νῦν, ἄλειψον τὸν τράχηλον τουτῷ,
ἴν’ ἔξολισθάνειν δύνῃ τὰς διαβολάς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλλ’ εὖ λέγεις καὶ παιδοτριβικῶς ταυταγί.

ΟΙΚΕΤΗΣ Α'

ἔχε νῦν, ἐπέγκαψον λαβὼν ταδί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί δαί;

ΟΙΚΕΤΗΣ Α'

ἴν’ ἄμεινον, ὥ ταν, ἐσκοροδισμένος μάχη.
καὶ σπεῦδε ταχέως.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ταῦτα δρῶ.

ΟΙΚΕΤΗΣ Α'

495 μέμνησό νῦν
δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν,
χῶπως τὰ κάλλαι ἀποφαγὴν ἥξεις πάλιν.

KNIGHTS

show it to us now, if you really did hide that meat up your crotch that time, as you claim you did, because you've got to run in a flash to the Council; he's going to charge in there slandering all of us and screaming his scream.

SAUSAGE SELLER

I'm off. But first I'll leave my tripe and knives right here.

FIRST SLAVE

Here, smear this on your neck, so you can slip out of his slanders.³⁷

SAUSAGE SELLER

That's good, spoken like a coach!

FIRST SLAVE

Here now, take this and bolt it down.

SAUSAGE SELLER

How come?

FIRST SLAVE

You'll fight better, my boy, if you're primed with garlic.³⁸
Now off with you!

SAUSAGE SELLER

I'm gone!

SAUSAGE SELLER runs off.

FIRST SLAVE

Now remember: bite him, slander him, gobble up his comb, and make sure you chew off his wattles before you return!

³⁷ As a wrestler is oiled before a match.

³⁸ Like a fighting cock.

ΚΟΡΤΦΑΙΟΣ

ἀλλ' ἵθι χαίρων, καὶ πράξειας
 κατὰ νοῦν τὸν ἐμόν, καὶ σε φυλάττοι
 500 Ζεὺς Ἀγοραῖος· καὶ νικήσας
 αὐθις ἐκεῖθεν πάλιν ὡς ἡμᾶς
 ἔλθοις στεφάνοις κατάπαστος.
 ὑμεῖς δ' ἡμῖν προσέχετε τὸν νοῦν
 τοῖς ἀναπαίστοις, ὃ παντοίας
 505 ἥδη μούσης
 πειραθέντες καθ' ἑαυτούς.

εἰ μέν τις ἀνὴρ τῶν ἀρχαίων κωμῳδοδάσκαλος ἡμᾶς
 ἡνάγκαζεν λέξοντας ἔπη πρὸς τὸ θέατρον παραβῆναι,
 οὐκ ἂν φαύλως ἔτυχεν τούτου· νῦν δ' ἄξιός ἐσθ' ὁ
 ποιητής,
 510 ὅτι τοὺς αὐτοὺς ἡμῖν μισεῖ τολμᾶ τε λέγειν τὰ δίκαια,
 καὶ γενναίως πρὸς τὸν Τυφῶ χωρεῖ καὶ τὴν ἐριώλην.
 ἀ δὲ θαυμάζειν ὑμῶν φησιν πολλοὺς αὐτῷ προσιόντας
 καὶ βασανίζειν ὡς οὐχὶ πάλαι χορὸν αἰτοίη καθ'
 ἑαυτόν,
 ἡμᾶς ὑμῖν ἐκέλευε φράσαι περὶ τούτου. φησὶ γὰρ
 ἀνὴρ
 515 οὐχ ὑπ' ἀνοίας τοῦτο πεπονθὼς διατρίβειν, ἀλλὰ
 νομίζων
 κωμῳδοδάσκαλίαν εἶναι χαλεπώτατον ἔργον
 ἀπάντων·
 πολλῶν γὰρ δὴ πειρασάντων αὐτὴν ὄλιγοις
 χαρίσασθαι·

KNIGHTS

CHORUS LEADER

Go, and good luck, and may you accomplish
our aims, and may Zeus of the Marketplace
watch over you! I hope you're victorious there,
and come back to us
spangled with crowns!

But now we ask that you all listen
to our anapests, you who are in your own right
well versed
in every kind of art.

If any old-time comic producer had tried to force us to face the theater and make a speech, he wouldn't easily have succeeded. But today our poet deserves it, because he hates the same people we do, and dares to say what's right, and nobly strides forth against the typhoon and the whirlwind. As to a question that he says has many of you puzzled and approaching him for an answer—why he's waited so long to apply for a chorus in his own name—he's authorized us to explain that to you. The gentleman says that he wasn't lingering in that position out of stupidity, but in the belief that producing comedies is the hardest of all tasks, for many have courted this muse, few have enjoyed her

νύμâς τε πάλαι διαγιγνώσκων ἐπετείους τὴν φύσιν
δύντας

καὶ τοὺς προτέρους τῶν ποιητῶν ἄμα τῷ γήρᾳ προ-
διδόντας.

520 τοῦτο μὲν εἰδὼς ἅπαθε Μάγνης ἄμα ταῖς πολιαις
κατιούσαις,

ὅς πλεῖστα χορῶν τῶν ἀντιπάλων νίκης ἔστησε
τροπαῖα.

πάστας δὲ νῦν φωνὰς ιεὶς καὶ ψάλλων καὶ πτερυγίζων
καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατρα-
χείοις

οὐκ ἔξηρκεσεν, ἀλλὰ τελευτῶν ἐπὶ γήρως, οὐ γὰρ
ἔφ' ἥβης,

525 ἔξεβλήθη πρεσβύτης ὡν, ὅτι τοῦ σκώπτειν ἀπε-
λείφθη·

εἶτα Κρατίνου μεμνημένος, ὃς πολλῷ ρεύσας ποτ'
ἐπαίνῳ

διὰ τῶν ἀφελῶν πεδίων ἔρρει, καὶ τῆς στάσεως
παρασύρων

ἔφόρει τὰς δρῦς καὶ τὰς πλατάνους καὶ τοὺς
ἔχθροὺς προθελύμνους·

ἀσαι δὲ οὐκ ἦν ἐν συμποσίῳ πλὴν Δωροῖ συκοπέδιλε,
530 καὶ Τέκτονες εὐπαλάμων ὕμνων· οὗτως ἦνθησεν
ἐκεῖνος.

νυνὶ δὲ νῦμεῖς αὐτὸν ὁρῶντες παραληροῦντ' οὐκ
ἔλεεῖτε,

ἔκπιπτονσῶν τῶν ἡλέκτρων καὶ τοῦ τόνου οὐκέτ'
ἐνόντος

KNIGHTS

favors; and he was long aware that your tastes change every year, and that you abandoned his predecessors as they grew older. He knew what happened to Magnes³⁹ as soon as the grey hairs appeared, the poet who'd posted so many victories over his rivals' choruses: though he vocalized all kinds of sounds, strumming, flapping, singing Lydian, buzzing, dying himself green as a frog, it wasn't enough; in his old age, though never in his prime, he ended up getting booed off the stage, veteran that he was, because his powers of mockery had deserted him. Then he recalled Cratinus,⁴⁰ who once rode the high wave of your applause and coursed through the open plains, sweeping oaks, plane trees, and enemies from their moorings and bearing them off uprooted. At a party there was no singing anything but "Goddess of Bribery with Shoes of Impeach Wood" and "Builders of Handy Hymns," so lush was his flowering! But now you see him driveling around town, his frets falling out,⁴¹

³⁹ Magnes won a record eleven victories, the only datable one in 472.

⁴⁰ In the present competition Cratinus' play *Satyrs* would win second prize; he won nine victories overall.

⁴¹ Like a worn-out lyre.

- τῶν θ' ἀρμονιῶν διαχασκουσῶν ἀλλὰ γέρων ὡν
περιέρρει,
ώσπερ Κοννᾶς, στέφανον μὲν ἔχων αὖον, δύψη δ'
ἀπολωλώς,
- 535 ὅν χρῆν διὰ τὰς προτέρας νίκας πίνειν ἐν τῷ πρυ-
τανείῳ,
καὶ μὴ ληρεῖν, ἀλλὰ θεᾶσθαι λιπαρὸν παρὰ τῷ
Διονύσῳ.
οἵας δὲ Κράτης ὄργας ὑμῶν ἡνέσχετο καὶ στυφε-
λιγμούς,
ὅς ἀπὸ σμικρᾶς δαπάνης ὑμᾶς ἀριστίζων ἀπέπεμ-
πεν,
ἀπὸ κραμβοτάτου στόματος μάττων ἀστειοτάτας
ἐπινοίας·
- 540 χοῦτος μέντοι μόνον ἀντήρκει, τοτὲ μὲν πίπτων,
τοτὲ δ' οὐχί.
ταῦτ' ὄρρωδῶν διέτριβεν ἀεί, καὶ πρὸς τούτουσιν
ἔφασκεν
ἐρέτην χρῆναι πρῶτα γενέσθαι πρὶν πηδαλίους
ἐπιχειρεῖν,
καὶ τένθεν πρωρατεῦσαι καὶ τοὺς ἀνέμους δια-
θρῆσαι,
κατὰ κυβερνᾶν αὐτὸν ἔαυτῷ. τούτων οὖν οὕνεκα
πάντων,
545 ὅτι σωφρονικῶς κούκ ἀνοήτως εἰσπηδήσας ἐφλυάρει,
αἴρεσθ' αὐτῷ πολὺ τὸ ρόθιον, παραπέμψατ' ἐφ' ἐν-
δεκα κώπαις,
θόρυβον χρηστὸν ληναῖτην,

KNIGHTS

his tuning gone and his shapeliness all disjointed, but you feel no pity; no, he's just an old man doddering about, like Conn-ass⁴² wearing a withered crown and perishing of thirst, who for his earlier victories should be getting free drinks in the Prytaneum,⁴³ and instead of driveling should be sitting pretty in the front row next to Dionysus. And what violent rebuffs Crates⁴⁴ had to endure at your hands, who used to send you home with a low-cost snack, baking up very witty ideas from his dainty palate. And he merely survived, sometimes losing, sometimes not. It was in dread of these precedents that our poet kept delaying. And in addition, he held that one should be an oarsman before handling the tiller, and from there take charge of the bow and watch the weather, and only then become a pilot in one's own right. So for all these reasons, that he acted discreetly, and didn't leap mindlessly in and spout rubbish, raise a big wave of applause for him, and give him an eleven-oar cheer worthy of the Lenaca, so that our poet

⁴² A derogatory nickname for Connus, the renowned musician and teacher of Socrates, who had become a byword for washed-up celebrity; he was the title character in a comedy by Ameipsias.

⁴³ See 167 n.

⁴⁴ Crates flourished c. 450-430 and won three victories. On his homespun style cf. Aristotle, *Poetics* 1449b.

⁵⁴⁰ μόνον Sonnerstein: μόνος z

⁵⁴⁶ παραπέμψατέ θ' Bentley

ἴν' ὁ ποιητὴς ἀπίη χαίρων
κατὰ νοῦν πράξας,
550 φαιδρὸς λάμποντι μετώπῳ.

ΧΟΡΟΣ

- (στρ) ἵππι ἄναξ Πόσειδον, ϖ
χαλκοκρότων ἵππων κτύπος
καὶ χρεμετισμὸς ἀνδάνει
καὶ κυανέμβολοι θοαὶ
555 μισθοφόροι τριήρεις,
μειρακίων θ' ἄμιλλα λαμ-
πρυνομένων ἐν ἄρμασιν
καὶ βαρυδαιμονούντων,
δεῦρ' ἔλθ' εἰς χορόν, ϖ χρυσοτρίαιν', ϖ
560 δελφίνων μεδέων Σουνιάρατε,
ϖ Γεραίστιε παῖ Κρόνου,
Φορμίωνί τε φίλτατ' ἐκ
τῶν ἄλλων τε θεῶν Ἀθη-
ναίοις πρὸς τὸ παρεστός.

ΚΟΡΤΦΑΙΟΣ

- 565 εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν, ὅτι
ἄνδρες ἥσαν τῆσδε τῆς γῆς ἄξιοι καὶ τοῦ πέπλου,
οἵτινες πεζαῖς μάχαισιν ἐν τε ναυφάρκτῳ στρατῷ
πανταχοῦ νικῶντες ἀεὶ τήνδ' ἐκόσμησαν πόλιν·
οὐ γὰρ οὐδεὶς πώποτ' αὐτῶν τοὺς ἐναντίους ἴδων
570 ἡρίθμησεν, ἀλλ' ὁ θυμὸς εὐθὺς ἦν ἀμυνίας·
εἰ δέ που πέσοιεν εἰς τὸν ὕμον ἐν μάχῃ τινί,
τοῦτ' ἀπεψήσαντ' ἄν, εἰτ' ἡρυοῦντο μὴ πεπτωκέναι,

KNIGHTS

may go away happy and sueeessful, gleaming to the top of his shining head!⁴⁵

CHORUS

Poseidon, Lord of Horses,
thrilling to the ring of horses' hooves
clashing like bronze, and their neighing,
and to the swift triremes
with their blue rams and their payloads,
and to the contest of youths
in their chariots, heading for the heights of glory
or the depths of ill fortune,
come join our danee, god of the golden trident,
master of dolphins at Sunium,
son of Cronus at Geraestus,
dearest of gods to Phormio⁴⁶
and the Athenians
in time of war!

CHORUS LEADER

We want to praise our forebears for being gentlemen worthy of this laud and the Robe,⁴⁷ who in infantry battles and naval expeditions were always vitorioius everywhere and adorned our eity. For not one of them ever reekoned the enemy's numbers, but as soon as he saw them his spirit was defiant. If in any battle they happened to fall on their shoulder, they would slap off the dirt, deny they'd fallen,

⁴⁵ A reference to Aristophanes' early baldness.

⁴⁶ This successful and respected admiral died c. 428.

⁴⁷ The robe presented to Athena at the Panathenaea.

ἀλλὰ διεπάλαιον αῦθις. καὶ στρατηγὸς οὐδ' ἀν εἰς
 τῶν πρὸ τοῦ σίτησιν ἥτησ' ἐρόμενος Κλεαίνετον·
 575 νῦν δ' ἐὰν μὴ προεδρίαν φέρωσι καὶ τὰ σιτία,
 οὐ μαχεῖσθαι φασιν. ἡμεῖς δ' ἀξιοῦμεν τῇ πόλει
 προΐκα γενναίως ἀμύνειν καὶ θεοῖς ἐγχωρίοις.
 καὶ πρὸς οὐκ αἰτοῦμεν οὐδὲν πλὴν τοσουτονὶ μόνον·
 580 ἦν ποτ' εἰρήνη γένηται καὶ πόνων παυσώμεθα,
 μὴ φθονεῖθ' ἡμῖν κομῶσι μηδ' ἀπεστλεγγισμένοις.

ΧΟΡΟΣ

(ἀντ) ὁ πολιοῦχε Παλλάς, ὁ
 τῆς ἱερωτάτης ἀπα-
 σῶν πολέμῳ τε καὶ ποιη-
 ταῖς δυνάμει θ' ὑπερφερού-
 585 σης μεδέονσα χώρας,
 δεῦρ' ἀφικοῦ λαβοῦσα τὴν
 ἐν στρατιαῖς τε καὶ μάχαις
 ἡμετέραν ξυνεργὸν
 Νίκην, ἣ χορικῶν ἔστιν ἔταιρα
 590 τοῖς τ' ἔχθροῖσι μεθ' ἡμῶν στασιάζει.
 νῦν οὖν δεῦρο φάνηθι· δεῖ
 γὰρ τοῖς ἀνδράσι τοῖσδε πά-
 σῃ τέχνῃ πορίσαι σε νί-
 κην εἴπερ ποτὲ καὶ νῦν.

ΚΟΡΤΦΑΙΟΣ

595 ἀ ξύνισμεν τοῖσιν ἵπποις, βουλόμεσθ' ἐπαινέσαι.
 ἄξιοι δ' εἴσ' εὐλογεῖσθαι· πολλὰ γὰρ δὴ πράγματα
 ξυνδιήνεγκαν μεθ' ἡμῶν, εἰσβολάς τε καὶ μάχας.

KNIGHTS

and get back into the match. And not a single general of the former generation would have applied to Cleainetus⁴⁸ for a state subsidy; whereas now if they don't get front-row seats and free meals, they refuse to fight! But we want only to fight nobly for the city and for its native gods. We ask nothing more, except for only this much: if peace ever comes and our toils are ended, don't begrudge us our long hair and our use of luxurious bathing utensils.

CHORUS

Pallas,⁴⁹ City Guardian,
mistress of the land
that is the holiest of all
and the most successful in war, poets,
and power,
come join us, and bring
our helper
in expeditions and battles,
Victory, our companion in choral dances,
who sides with us against our enemies.
Come then, appear to us, for you should
by all means bestow victory
on these gentlemen,
now if ever before!

CHORUS LEADER

We want to praise what we saw our horses accomplish.⁵⁰
They deserve our eulogy, for they've borne with us a great
many hardships, invasions, and battles. But we aren't

⁴⁸ Cleon's father.

⁴⁹ Athena.

⁵⁰ In Nicias' recent victory at Solygeia, where the cavalry was transported on ships (Thucydides 4.42-4).

ARISTOPHANES

ἀλλὰ τάν τῇ γῇ μὲν αὐτῶν οὐκ ἄγαν θαυμάζομεν,
 ὡς δέ τ' εἰς τὰς ἵππαγωγὸνς εἰσεπήδων ἀνδρικῶς,
 600 πριάμενοι κώθωνας, οἵ δὲ καὶ σκόροδα καὶ κρόμμυα·
 εἴτα τὰς κώπας λαβόντες ὥσπερ ἡμεῖς οἱ βροτοὶ
 ἐμβαλόντες ἀνεφρυάξανθ'. "ἴππαπαῖ, τίς ἐμβαλεῖ;
 ληπτέον μᾶλλον. τί δρῶμεν; οὐκ ἐλᾶς, ὁ σαμφόρα;"
 605 εἴξεπήδων τ' εἰς Κόρινθον εἴτα δ' οἱ νεώτατοι
 ταῖς ὁπλαῖς ὕρυττον εύνας καὶ μετῆσαν βρώματα·
 ἥσθιον δὲ τοὺς παγούρους ἀντὶ ποίας Μηδικῆς,
 εἴ τις ἐξέρποι θύραζε κάκ βυθοῦ θηρώμενοι·
 ὥστ' ἔφη Θέωρος εἰπεῖν καρκίνον Κορίνθιον·
 "δεινά γ', ὁ Πόσειδον, εἰ μηδ' ἐν βυθῷ δυνήσομαι
 610 μῆτε γῇ μῆτ' ἐν θαλάττῃ διαφυγεῖν τοὺς ἵππεας."

ὁ φίλτατ' ἀνδρῶν καὶ νεανικώτατε,
 δοσην ἀπὼν παρέσχεις ἡμῖν φροντίδα·
 καὶ νῦν ἐπειδὴ σῶς ἐλήλυθας πάλιν,
 ἄγγειλον ἡμῖν πῶς τὸ πρᾶγμ' ἡγωνίσω.

ΑΛΛΑΝΤΟΠΩΛΗΣ

615 τί δ' ἄλλο γ' εἰ μὴ Νικόβουλος ἐγενόμην;

ΧΟΡΟΣ

(στρ) νῦν ἄρ' ἄξιόν γε πᾶσίν
 ἔστιν ἐπολολῦξαι.
 ὁ καλὰ λέγων, πολὺ δ' ἀ-
 μείνον' ἔτι τῶν λόγων
 ἐργασάμεν' εἴθ' ἐπέλ-

KNIGHTS

too amazed at their actions on land, considering how they jumped manfully aboard the horse transports after buying canteens and rations of garlic and onions, then sat to their oars like we humans, dipped their blades, and raised a snort of "Heave Horse! Who'll dip his blade? Stroke harder! What are we doing? Pull harder, S-Brand!" They jumped ashore at Corinth, and the colts made dugouts with their hooves and foraged for fodder. Instead of mede clover they ate crabs, whencver any crawled ashore and even fishing them from the deep. So Theorus⁵¹ claims a Corinthian crab said, "Lord Poseidon, it's awful if neither in the deep nor on shore nor at sea will I succeed in escaping the Knights!"

Enter SAUSAGE SELLER

Dearest and bravest of men, you had us so worried while you were gone! Now that you're safely back, tell us how you fared in your contest.

SAUSAGE SELLER

How do you think? I'm a real Nicobulus!⁵²

CHORUS

Now *that* deserves from everyone
a shout of thanksgiving!
Ah, you've brought fine news
and done deeds far finer still,
so please tell me

⁵¹ Identity unknown; the homonymous crony of Cleon mentioned e.g. in *Acharnians* 134 is out of place in this company.

⁵² The name (a common one) can be rendered "Victor Fore-council."

θοις ἄπαντά μοι σαφῶς·

- 620 ὡς ἔγώ μοι δοκῶ
 κἀν μακρὰν ὁδὸν διελθεῖν
 ὥστ' ἀκοῦσαι. πρὸς τάδ', ὦ βέλ-
 τιστε, θαρρήσας λέγ', ὡς ἄ-
 παντες ἡδόμεσθά σοι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

- καὶ μὴν ἀκοῦσαι γ' ἄξιον τῶν πραγμάτων.
 625 εὐθὺς γὰρ αὐτοῦ κατόπιν ἐνθένδ' οἴμην·
 ὃ δ' ἄρ' ἐνδον ἐλασίβροντ' ἀναρρηγνὺς ἔπη
 τερατευόμενος ἥρειδε κατὰ τῶν ἵππεων,
 κρημνοὺς ἐρείδων καὶ ξυνωμότας λέγων
 πιθανώταθ'. ἡ βουλὴ δ' ἄπασ' ἀκροωμένη
 630 ἐγένεθ' ὑπ' αὐτοῦ ψευδατραφάξυος πλέα,
 κᾶβλεψε νᾶπι καὶ τὰ μέτωπ' ἀνέσπασεν.
 κἄγωγ' ὅτε δὴ γυνων ἐνδεχομένην τοὺς λόγους
 καὶ τοῖς φενακισμοῖσιν ἐξαπατωμένην·
 “ἄγε δὴ Σκίταλοι καὶ Φένακες, ἦν δ' ἔγώ,
 635 Βερέσχεθοί τε καὶ Κόβαλοι καὶ Μόθων,
 ἀγορά τ', ἐν ᾧ παῖς ὅν ἐπαιδεύθην ἔγώ,
 τῦν μοι θράσος καὶ γλωτταν εὔπορον δότε
 φωνήν τ' ἀναιδῆ”. ταῦτα φροντίζοντί μοι
 ἐκ δεξιᾶς ἐπέπαρδε καταπύγων ἀνήρ.
 640 κάγὼ προσέκυσα· κάτα τῷ πρωκτῷ θενὼν
 τὴν κιγκλίδ' ἐξήραξα κάναχανὸν μέγα
 ἀνέκραγον· “ὦ βουλή, λόγους ἀγαθοὺς φέρων
 εὐαγγελίσασθαι πρῶτος ὑμῖν βούλομαι·

KNIGHTS

the whole story plainly,
for I think
I'd travel a long way
to hear it. Very well, my
excellent fellow, speak boldly,
since we're all enjoying this!

SAUSAGE SELLER

Yes, the story is certainly worth hearing. I took off from here right on his heels, and there he was in the Council chamber, breaking out thunderous phrases and assaulting the Knights with his bombast, launching mountainous tirades and calling them conspirators, most persuasively. The ears of the whole Council were as quickly overgrown by his lies as by weeds, their eyes looked mustard, and their brows were knitted together. When I saw that they were swallowing his story and being fooled by his flimflam, I said, "Come on, you demons of Puffery, Quackery, Foolery, Chicanery, and Debauchery, and you Marketplace where I was reared as a boy, now give me boldness, a ready tongue, and a shameless voice!" As I was pondering this prayer, some bugger validated it by farting on my lucky side. I kowtowed, then striking the turnstile with my arse I knocked it from its hinges, and opening my mouth wide I bellowed, "Councillors, I've got good news and want to

645 ἐξ οὐ γὰρ ἡμῖν ὁ πόλεμος κατερράγη,
 οὐπώποτ' ἀφύας εἴδον ἀξιωτέρας.”
 ἥ δ’ εὐθέως τὰ πρόσωπα διεγαλήνισεν
 εἰτ’ ἐστεφάνουν μ’ εὐαγγέλια· κάγὼ ’φρασα
 αὐτοῖς ἀπόρρητον ποιησάμενος, ταχύ,
 ἵνα τὰς ἀφύας ὧνοιντο πολλὰς τούβολοῦ,
 650 τῶν δημιουργῶν ξυλλαβεῖν τὰ τρύβλια.
 οἱ δ’ ἀνεκρότησαν καὶ πρὸς ἔμ’ ἐκεχήνεσαν.
 ὁ δ’ ὑπονοήσας, ὁ Παφλαγών, εἰδὼς ἄρα
 οἷς ἥδεθ’ ἡ βουλὴ μάλιστα ρήμασιν,
 γνώμην ἔλεξεν· “ἄνδρες, ἥδη μοι δοκεῖ
 655 ἐπὶ συμφοραῖς ἀγαθαῖσιν εἰσηγγελμέναις
 εὐαγγέλια θύειν ἑκατὸν βοῦς τῇ θεῷ.
 ἐπένευσεν εἰς ἑκεῖνον ἡ βουλὴ πάλιν.
 καγωγ’ ὅτε δὴ γυνων τοῖς βολίτοις ἡττώμενος,
 διηκοσίησι βουσὶν ὑπερηκόντισα,
 660 τῇ δ’ Ἀγροτέρᾳ κατὰ χιλίων παρήνεστα
 εὐχὴν ποιῆσασθαι χιμάρων εἰς αὔριον,
 αἱ τριχίδες εἰ γενοίαθ’ ἑκατὸν τούβολοῦ.
 ἐκαραδόκησεν εἰς ἔμ’ ἡ βουλὴ πάλιν.
 ὁ δὲ ταῦτ’ ἀκούσας ἐκπλαγεὶς ἐφληνάφα·
 665 καθ’ εἶλκον αὐτὸν οἱ πρυτάνεις χοὶ τοξόται,
 οἱ δ’ ἐθορύβουν περὶ τῶν ἀφύων ἐστηκότες.
 ὁ δ’ ἡντεβόλει γ’ αὐτοὺς ὀλίγον μεῖναι χρόνον·
 “ἴν’ ἄτθ’ ὁ κῆρυξ οὐκ Λακεδαίμονος λέγει
 πύθησθ’. ἀφίκται γὰρ περὶ σπονδῶν”, λέγων.
 670 οἱ δ’ ἐξ ἐνὸς στόματος ἀπαντεῖς ἀνέκραγον·
 “νυνὶ περὶ σπονδῶν; ἐπειδή γ’, ὦ μέλε,

KNIGHTS

be the first to announce it: never since the war broke out have I ever seen sprats cheaper!" Right away their expressions turned sunny, and they moved to crown me for my glad tidings. And I recommended to them, making it their state secret, that to be able to buy lots of sprats for a penny, they should immediately confiscate all the bowls in the potters' market. They applauded loudly and gaped at me in admiration. But he caught on, that Paphlagon, knowing of course the sort of line that especially pleases the Council, and made a proposal: "Gentlemen, in view of the happy event just reported, I think we should sacrifice, in honor of the glad tidings, one hundred cows to the Goddess!"⁵³ The Council switched its allegiance back to him. When I realized I was being outplayed by his cow dung, I raised the bid to two hundred cows and recommended that they vow a thousand goats to the Wild Maiden⁵⁴ tomorrow, if anchovies should sell for a hundred a penny. The Council swung their heads back to me. He was stunned to hear it and started babbling. Then the magistrates and the policemen started to drag him away, and the Councillors stood up hollering about the anchovies. He kept begging them to hold on a moment "until you find out what the Spartan herald has to say," says he, "because he's here to discuss a peace treaty!" But all of them yelled back as one, "A peace treaty now? How convenient, sir, when they've just heard

⁵³ Athena, as at the Panathenaea.

⁵⁴ Artemis Agrotera, to whom 500 goats were sacrificed each year in fulfillment of a vow made before the battle of Marathon in 490.

ARISTOPHANES

ησθοντο τὰς ἀφύας παρ' ἡμῖν ἀξίας.
 οὐ δεόμεθα σπονδῶν· ὁ πόλεμος ἐρπέτω.”
 ἐκεκράγεσάν τε τοὺς πρυτάνεις ἀφιέναι·
 675 εἰθ' ὑπερεπήδων τοὺς δρυφάκτους πανταχῆ.
 ἔγὼ δὲ τὰ κορίανν' ἐπριάμην ὑποδραμῶν
 ἄπαντα τά τε γήτει' ὅσ' ἦν τάγορᾶ·
 ἔπειτα ταῦς ἀφύαις ἐδίδουν ἡδύσματα
 ἀποροῦσιν αὐτοῖς προΐκα κάχαριζόμην.
 680 οἱ δ' ὑπερεπήνοντιν ὑπερεπύππαζόν τέ με
 ἄπαντες οὕτως ὥστε τὴν βουλὴν ὅλην
 ὀβολοῦ κοριάννοις ἀναλαβὼν ἐλήλυθα.

ΧΟΡΟΣ

(ἀντ) πάντα τοι πέπραγας οἶα
 χρὴ τὸν εὐτυχοῦντα·
 ηὗρε δ' ὁ πανούργος ἔτε-
 ρον πολὺ πανουργίαις
 685 μείζοσι κεκασμένον
 καὶ δόλοισι ποικίλοις
 ρήμασίν θ' αἰμύλοις.
 ἀλλ' ὅπως ἀγωνιεῖ φρόν-
 τιζε τάπιλοιπ' ἄριστα·
 συμμάχους δ' ἡμᾶς ἔχων εῦ-
 690 νους ἐπίστασαι πάλαι.

ΑΛΛΑΝΤΟΙΩΛΗΣ

καὶ μὴν ὁ Παφλαγὼν ούτοσὶ προσέρχεται,
 ὡθῶν κολόκυμα καὶ ταράττων καὶ κυκῶν,
 ὡς δὴ καταπιόμενός με. Μορμὰ τοῦ θράσους.

KNIGHTS

that anehovies are a bargain here! We don't need a peacee treaty; let the war drag on!" And they hollered for the magistrates to adjourn, then started jumping over the turnstiles every whieh way. I cut ahead of them and bought up all the coriander and leeks in the market, then handed them out as a free gift to the Couneillors when they needed seasoning for the sprats. And they all praised and cheered me so extravagantly that I've returned with the whole Council in my poeket for a pennyworth of coriander.

CHORUS

Your fortune has been all
that defines the sucessful man,
and that rascal has met
another who far exeeels him
in greater raseality
and intricate sehemes
and wheedling words.

But mind you plan how best to fight
the remaining rounds;
you've long known that in us
you have partisan allies.

Enter PAPHLAGON.

SAUSAGE SELLER

Here comes that Paphlagon now, driving a long ground swell and chopping and churning, no doubt intent on pulling me under. What a brassy devil!

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

εἰ μή σ' ἀπολέσαιμ', εἴ τι τῶν αὐτῶν ἔμοὶ⁸⁹⁵
ψευδῶν ἐνείη, διαπέσοιμι πανταχῇ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἥσθην ἀπειλαῖς, ἐγέλασα ψολοκομπίαις,
ἀπεπυδάρισα μόθωνα, περιεκόκκαστα.

ΠΑΦΛΑΓΩΝ

οὗτοι μὰ τὴν Δήμητρ' ἔτ' εἰ μή σ' ἐκφάγω
ἐκ τῆσδε τῆς γῆς, οὐδέποτε βιώσομαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

700 εἰ μὴ κφάγγες; ἐγὼ δέ γ', εἰ μή σ' ἐκπίω,
κὰν ἐκροφήσας αὐτὸς ἐπιδιαρραγῶ.

ΠΑΦΛΑΓΩΝ

ἀπολῶ σε νὴ τὴν προεδρίαν τὴν ἐκ Πύλου.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἰδοὺ προεδρίαν οἶνον ὄψομαι σ' ἐγὼ
ἐκ τῆς προεδρίας ἔσχατον θεώμενον.

ΠΑΦΛΑΓΩΝ

705 ἐν τῷ ξύλῳ δῆσω σε νὴ τὸν οὐρανόν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ώς ὁξύθυμος. φέρε τί σοι δῶ καταφαγεῖν;
ἐπὶ τῷ φάγοις ἥδιστ' ἄν; ἐπὶ βαλλαντίῳ;

ΠΑΦΛΑΓΩΝ

ἐξαρπάσομαι σου τοῖς ὄνυξι τάντερα.

KNIGHTS

PAPILAGON

If I'm the liar that I used to be, and still can't destroy you,
let me be blown to bits!

SAUSAGE SELLER

Your threats are music to my ears! Your fuming boasts
make me laugh, dance the shimmy, and crow!

PAPHLAGON

I won't go on living, by Demeter I won't, if I don't devour
you right off this earth!

SAUSAGE SELLER

If you don't devour me? Same goes for me if I don't guzzle
you down, even if swallowing you makes me burst!

PAPILAGON

I'll destroy you, so help me the front-row seat I won at
Pylos!

SAUSAGE SELLER

Oho, front-row seat! How I'll love seeing you exchange that
seat for one in the last row!

PAPHLAGON

By heaven, I'll clamp you in the stocks!

SAUSAGE SELLER

What a cranky temper! Here, what'll I give you to eat?
What's your favorite snack? Wallet?

PAPILAGON

I'll rip out your guts with my fingernails!

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀποινυχιῶ σου τάν πρυτανείω σιτία.

ΠΑΦΛΑΓΩΝ

710 ἔλξω σε πρὸς τὸν δῆμον, ἵνα δῷς μοι δίκην.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κάγὼ δὲ σ' ἔλξω καὶ διαβαλῶ πλείονα.

ΠΑΦΛΑΓΩΝ

ἀλλ', ὁ πόνηρε, σοὶ μὲν οὐδὲν πείθεται·
ἔγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θέλω.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ώς σφόδρα σὺ τὸν δῆμον σεαυτοῦ νενόμικας.

ΠΑΦΛΑΓΩΝ

715 ἐπίσταμαι γὰρ αὐτὸν οἵς ψωμίζεται.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κἄθ' ὕσπερ αἱ τίτθαι γε σιτίζεις κακῶς·
μασώμενος γὰρ τῷ μὲν ὀλίγον ἐντίθης,
αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.

ΠΑΦΛΑΓΩΝ

καὶ νὴ Δῖ οὐπό γε δεξιότητος τῆς ἐμῆς
720 δύναμαι ποιεῖν τὸν δῆμον εὐρὺν καὶ στενόν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

χὼ πρωκτὸς ούμὸς τουτογὶ σοφίζεται.

ΠΑΦΛΑΓΩΝ

οὐκ, ὥγάθ', ἐν βουλῇ με δόξεις καθυβρίσαι.
ἴωμεν εἰς τὸν δῆμον.

KNIGHTS

SAUSAGE SELLER

I'll serateh out your free dinners in the Prytaneum!

PAPHLAGON

I'll haul you before Demos and get justiee from you!

SAUSAGE SELLER

And I'll haul you, and outslander you!

PAPHLAGON

But Demos doesn't listen to anything you say, you creep, whereas I can make a fool of him as much as I want.

SAUSAGE SELLER

You're pretty sure you've got Demos in your poeket.

PAPHLAGON

Right; I know the sort of tidbits he likes.

SAUSAGE SELLER

Sure, you feed him, just like the nannies: badly! You chew some food and feed him a morsel, after you've bolted down three times as much yourself.

PAPHLAGON

And what's more, by god, I can make Demos expand and contraet, thanks to my dexterity.

SAUSAGE SELLER

Even my arsehole can do that trick!

PAPHLAGON

Mister, you won't be taking credit for putting me down in Couneil. Let's go before Demos.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

ούδεν κωλύει,

ἰδού· βάδιζε, μηδὲν ἡμᾶς ἴσχέτω.

ΠΑΦΛΑΓΩΝ

ὦ Δῆμε, δεῦρ' ἔξελθε.

ΑΛΛΑΝΤΟΠΩΛΗΣ

725

νὴ Δῖ, ὦ πάτερ,

ἔξελθε δῆτ'.

ΠΑΦΛΑΓΩΝ

ὦ Δημίδιον ὦ φίλτατον,
ἔξελθ', ἵν' εἰδῆς οἶα περιυβρίζομαι.

ΔΗΜΟΣ

τίνες οἱ βοῶντες; οὐκ ἄπιτ' ἀπὸ τῆς θύρας;
τὴν εἰρεσιώνην μου κατεσπαράξατε.
τίς, ὦ Παφλαγών, ἀδικεῖ σε;

ΠΑΦΛΑΓΩΝ

730

διὰ σὲ τύπτομαι

ὑπὸ τουτού καὶ τῶν νεανίσκων.

ΔΗΜΟΣ

τιή;

ΠΑΦΛΑΓΩΝ

ότιὴ φιλῶ σ', ὦ Δῆμ', ἐραστής τ' εἰμὶ σός.

ΔΗΜΟΣ

σὺ δ' εὖ τίς ἐτεόν;

KNIGHTS

SAUSAGE SELLER

Nothing's stopping us. All right, move along; don't let anything keep us.

PAPHLAGON

(knocking at Demos' door) Oh, Demos, come out here!

SAUSAGE SELLER

Yes, sir, do come out!

PAPHLAGON

My dearest darling Demos, come out and see what outrageous insults I'm taking!

DEMOS

(within) What's all the shouting? Get away from my door!

(emerging) You've battered my harvest wreath to bits! Paphlagon, who's doing you wrong?

PAPHLAGON

On account of you, this guy here and these young bloods are beating me up.

DEMOS

Why?

PAPHLAGON

Because I adore you, Mr. Demos, and because I'm your lover!⁵⁵

DEMOS

(to the Sausage Seller) And tell me, who are you?

⁵⁵ See *Acharnians* 144 n.

727 post 729 y

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀντεραστὴς τουτού,

- έρων πάλαι σου βουλόμενός τέ σ' εὖ ποιεῖν,
735 ἄλλοι τε πολλοὶ καὶ καλοί τε κάγαθοί.
ἄλλ' οὐχ οἶοί τ' ἐσμὲν διὰ τουτού. σὺ γὰρ
ὅμοιος εἶ τοῖς παισὶ τοῖς ἔρωμένοις·
τοὺς μὲν καλούς τε κάγαθοὺς οὐ προσδέχει,
σαυτὸν δὲ λυχνοπώλαισι καὶ νευρορράφοις
740 καὶ σκυτοτόμοις καὶ βυρσοπώλαισιν δίδωσ.

ΠΑΦΛΑΓΩΝ

εὖ γὰρ ποιῶ τὸν δῆμον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

εἰπέ μοι, τί δρῶν;

ΠΑΦΛΑΓΩΝ

ὅ τι; τὸν στρατηγὸν ὑποδραμῶν τὸν ἐκ Πύλου,
πλεύσας ἐκεῖσε, τοὺς Λάκωνας ἤγαγον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

- έγὼ δὲ περιπατῶν γ' ἀπ' ἐργαστηρίου
745 ἔψοντος ἑτέρου τὴν χύτραν ὑφειλόμην.

ΠΑΦΛΑΓΩΝ

καὶ μὴν ποιήσας αὐτίκα μάλ' ἐκκλησίαν,
ὦ Δῆμ', ἵν' εἰδῆς ὁπότερος νῷν ἔστι σοι
εὐνούστερος, διάκρινον, ἵνα τοῦτον φιλῆσ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ναί, ναί, διάκρινον δῆτα, πλὴν μὴ 'ν τῇ πυκνί.

KNIGHTS

SAUSAGE SELLER

His rival for your love, one who has long lusted for you and wanted to treat you right, like many other fine upstanding people. But because of him, we can't. You see, you're like the boys who attract lovers: you say no to the fine upstanding ones, but give yourself to lamp sellers⁵⁶ and cobblers and shoemakers and tanners.

PAPHLAGON

Because I treat Demos right!

SAUSAGE SELLER

How so? Let's hear it.

PAPHLAGON

How? I got the jump on the general from Pylos, sailed down there and brought back the Spartans.

SAUSAGE SELLER

And when I was strolling around, I entered a shop and filched a pot someone else had on the boil.

PAPHLAGON

I suggest that you hold an Assembly right away, Mr. Demos, to find out which of us is more devoted to you, and decide, so you can cherish that one.

SAUSAGE SELLER

Yes, yes, do decide between us, but not on the Pnyx.

⁵⁶ A jibe at Hyperbolus (see *Acharnians* 846-47).

742 τὸν στρατηγὸν...τὸν Ι² Vp3 t b: τῶν στρατηγῶν...τῶν cett.: τοὺς στρατηγοὺς...τοὺς v.l. Σ

ARISTOPHANES

ΔΗΜΟΣ

750 οὐκ ἂν καθιζοίμην ἐν ἄλλῳ χωρίῳ.
ἄλλ' εἰς τὸ πρόσθε. χρὴ παρεῖν' εἰς τὴν πύκνα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οἵμοι κακοδαίμων, ώς ἀπόλωλ'. ὁ γὰρ γέρων
οἴκοι μὲν ἀνδρῶν ἔστι δεξιώτατος,
ὅταν δ' ἐπὶ ταυτησὶ καθῆται τῆς πέτρας,
755 κέχηνεν ὥσπερ ἐμποδίζων ἴσχάδας.

ΧΟΡΟΣ

(στρ) νῦν δή σε πάντα δεῖ κάλων ἔξιέναι σεαυτοῦ,
καὶ λῆμα θούριον φορεῦν καὶ λόγους ἀφύκτους,
ὅτοισι τόνδ' ὑπερβαλεῖ. ποικίλος γὰρ ἀνὴρ
κάκ τῶν ἀμηχάνων πόρους εὐμήχανος πορίζειν.
760 πρὸς ταῦθ' ὅπως ἔξει πολὺς καὶ λαμπρὸς εἰς τὸν
ἄνδρα.

ΚΟΡΤΦΑΙΟΣ

ἀλλὰ φυλάττου καὶ πρὸν ἐκεīνον προσκεīσθαί σοι
πρότερον σὺ
τοὺς δελφῖνας μετεωρίζου καὶ τὴν ἄκατον
παραβάλλου.

ΠΑΦΛΑΓΩΝ

τῇ μὲν δεσποίνῃ Ἀθηναίῃ, τῇ τῆς πόλεως μεδεούσῃ,
εῦχομαι, εἰ μὲν περὶ τὸν δῆμον τὸν Ἀθηναίων
γεγένημαι

765 βέλτιστος ἀνὴρ μετὰ Λυσικλέα καὶ Κύνναν καὶ
Σαλαβακχώ,
ώσπερ νυνὶ μηδὲν δράσας δειπνεῖν ἐν τῷ πρυτανείῳ.

KNIGHTS

DEMOS

I wouldn't sit anywhere else. Forward, then! All be in attendance on the Pnyx!

All move into the orchestra, where DEMOS takes a seat on a rock.

SAUSAGE SELLER

(aside) Oh blast my luck, I'm finished! When he's at home the old fellow's the shrewdest of men, but when he's sitting on that rock, he gapes like a chewer of dried figs!

CHORUS

Now you must spread all the sail you have,
and convey a commanding spirit and irresistible
arguments,
with which to overthrow him. For your foe is wily,
good at working out what works in unworkable
situations.

So advance on your man with the full force of a
storm!

CHORUS LEADER

Now keep your eyes open, and before he attacks, you hoist
your dolphins⁵⁷ to the yardarms and lay your boat along-
side.

PAPHLAGON

I pray to Lady Athena, Mistress of the City: if in service to
the Athenian Demos I have been the leading man, after
Lysicles, Cynna, and Salabaecho,⁵⁸ may I continue to dine

⁵⁷ Lumps of iron or lead that were dropped on the enemy's decks. ⁵⁸ Cynna and Salabaecho were notorious courtesans.

ARISTOPHANES

εὶ δέ σε μισῶ καὶ μὴ περί σου μάχομαι μόνος
ἀντιβεβηκώς,
ἀπολοίμην καὶ διαπρισθείην κατατμηθείην τε
λέπαδνα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κᾶγωγ', ὡ Δῆμ', εὶ μὴ σε φιλῶ καὶ μὴ στέργω,
κατατμηθεὶς

770 έφοίμην ἐν περικομματίοις· κεὶ μὴ τούτοισι πέποιθας,
ἐπὶ ταυτησὶ κατακνησθείην ἐν μυττωτῷ μετὰ τυροῦ
καὶ τῇ κρεάγρᾳ τῶν ὄρχιπέδων ἐλκοίμην εἰς Κερα-
μεικόν.

ΠΑΦΛΑΓΩΝ

καὶ πῶς ἀν ἐμοῦ μᾶλλον σε φιλῶν, ὡ Δῆμε,
γένοιτο πολίτης;

ὅς πρῶτα μέν, ἥνικ' ἐβούλευον, σοὶ χρήματα
πλεῖστ' ἀπέδειξα

775 ἐν τῷ κοινῷ, τοὺς μὲν στρεβλῶν, τοὺς δ' ἄγχων,
τοὺς δὲ μεταιτῶν,
οὐ φροντίζων τῶν ἴδιωτῶν οὐδενός, εἰ σοὶ
χαριοίμην.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τοῦτο μέν, ὡ Δῆμ', οὐδὲν σεμνόν· κάγὼ γὰρ τοῦτό
σε δράσω·

ἀρπάζων γὰρ τοὺς ἄρτους σοι τοὺς ἀλλοτρίους
παραθήσω.

ώς δ' οὐχὶ φιλεῖ σ' οὐδ' ἔστ' εὔνους, τοῦτ' αὐτό σε
πρῶτα διδάξω,

KNIGHTS

in the Prytaneum for doing nothing; but if I'm your enemy and cease standing alone in the forefront to fight for you, may I perish, sawn in two and sliced up for harnesses!

SAUSAGE SELLER

As for me, Demos, if I don't love and cherish you, may I be sliced up and boiled with mincemeat; and if you don't believe it, may I be grated on this very table in pesto with cheese, and be dragged by the balls with a meathook to Potters' Field!

PAPHLAGON

Just how could there be a citizen who cherishes you more than I do, Demos? First of all, when I was a Counsellor, I showed record profits in the public accounts by putting men on the rack, or throttling them or demanding a cut, without regard for anyone's personal situation, so long as I could gratify you.

SAUSAGE SELLER

Demos, that's nothing to brag about; I'll do the same thing for you. I'll snatch other people's loaves and serve them to you. The first thing I'll prove to you is that he isn't your

ARISTOPHANES

- 780 ἀλλ' ἦ διὰ τοῦτ' αὐθ' ὅτιή σου τῆς ἀνθρακιᾶς ἀπολαύει.
σὲ γάρ, ὃς Μήδοισι διεξιφίσω περὶ τῆς χώρας
Μαραθῶνι,
καὶ νικήσας ἡμῖν μεγάλως ἐγγλωττοτυπεῖν παρέδωκας,
ἐπὶ ταῖσι πέτραις οὐ φροντίζει σκληρῶς σε καθήμενον οὕτως,
οὐχ ὥσπερ ἐγὼ ῥαψάμενός σοι τουτὶ φέρω. ἀλλ'
ἐπαναίρου,
785 κάτα καθίζου μαλακῶς, ἵνα μὴ τρίβῃς τὴν ἐν
Σαλαμῖνι.

ΔΗΜΟΣ

ἄνθρωπε, τίς εἶ; μῶν ἔγγονος εἴ τῶν Ἀρμοδίου τις
ἐκείνων;
τοῦτό γέ τοί σου τοῦργον ἀληθῶς γενναῖον καὶ
φιλόδημον.

ΠΑΦΛΑΓΩΝ

ώς ἀπὸ μικρῶν εὔνους αὐτῷ θωπευματίων
γεγένησαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ σὺ γὰρ αὐτὸν πολὺ μικροτέροις τούτων
δελεάσμασιν εἶλες.

ΠΑΦΛΑΓΩΝ

- 790 καὶ μὴν εἴ πού τις ἀνὴρ ἐφάνη τῷ δήμῳ μᾶλλον
ἀμύνων

KNIGHTS

friend or your partisan, save only that he enjoys sitting by your fire. At Marathon you outduelled the Medes in defense of our country, and your victory bequeathed to our tongues matter for minting great phrases. But he doesn't care if you have to sit like that on the hard rocks, unlike me, who bring this cushion I've had made for you. Here, get up a moment; now sit back down comfortably, so you don't chafe what sat to the oar at Salamis.⁵⁹

DEMOS

Who are you, my man? You're not a descendant of Harmodius' famous family, are you?⁶⁰ All I can say is, this act of yours is truly outstanding and Demos-spirited!

PAPHLAGON

With that paltry bit of fawning you're suddenly his partisan!

SAUSAGE SELLER

Well, you hooked him with much paltrier baits than that.

PAPHLAGON

I say the man has never appeared who stuck up for Demos

⁵⁹ The major victory over the Persian fleet in 480.

⁶⁰ Cleon seems to have been related by marriage to one of Harmodius' descendants.

ARISTOPHANES

ἢ μᾶλλον ἐμοῦ σε φιλῶν, ἐθέλω περὶ τῆς κεφαλῆς
περιδόσθαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ πῶς σὺ φιλεῖς, ὃς τοῦτον ὄρῶν οἰκοῦντ' ἐν ταῖς
πιθάκναισιν

καὶ γυναρίοις καὶ πυργιδίοις ἔτος ὅγδοον οὐκ
ἔλεαιρεις,

ἀλλὰ καθείρξας αὐτὸν βλίττεις; Ἀρχεπτολέμου δὲ
φέροντος

795 τὴν εἰρήνην ἐξεσκέδασας, τὰς πρεσβείας τ'
ἀπελαύνεις

ἐκ τῆς πόλεως ραθαπυγίζων, αἱ τὰς σπονδὰς
προκαλοῦνται.

ΠΑΦΛΑΓΩΝ

ἴνα γ' Ἐλλήνων ἄρξη πάντων. ἔστι γὰρ ἐν τοῖς
λογίοισιν

ώς τοῦτον δεῖ ποτ' ἐν Ἀρκαδίᾳ πεντωβόλου
ἡλιάσασθαι,

ἢν ἀναμείνῃ πάντως δ' αὐτὸν θρέψω γὰρ καὶ
θεραπεύσω,

800 ἐξευρίσκων εὖ καὶ μιαρῶς ὅπόθεν τὸ τριώβολον ἔξει.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐχ ἴνα γ' ἄρξη μὰ Διὸς Ἀρκαδίας προνοούμενος,
ἀλλ' ἴνα μᾶλλον

σὺ μὲν ἀρπάζῃς καὶ δωροδοκῆς παρὰ τῶν πόλεων,
ό δὲ δῆμος

KNIGHTS

better than me, or cherished you more, and I don't mind staking my head on it!

SAUSAGE SELLER

Just how can you claim to cherish him, when you've seen him living in barrels and shanties and garrets for eight years now⁶¹ and feel no pity, indeed shut him in and rifle his hut? And when Archeptolemus brought a peace proposal you tore it in pieces; and the embassies that offered a treaty, you kicked their butts and drove them from the city.

PAPHLAGON

Yes, so he could rule over all Greeks! It's right in the oracles: one day this Demos shall draw five obols⁶² to hear cases in Arcadia,⁶³ if he stays the course; in any event, I'll nourish and cater to him, finding him his three obols by any means, fair and foul.

SAUSAGE SELLER

You certainly aren't figuring how he can rule Arcadia, but how you can steal and take bribes from the allied cities,

⁶¹ On these conditions see Thucydides 2.14-17, 52.

⁶² See 51 n.

⁶³ For Athenian ambitions in the Peloponnese see Thucydides 5.29, 47.

ARISTOPHANES

νύπὸ τοῦ πολέμου καὶ τῆς ὁμίχλης ἄ πανουργεῖς μὴ
καθορᾶ σου,

ἀλλ' ὑπ' ἀνάγκης ἄμα καὶ χρείας καὶ μισθοῦ πρός
σε κεχήνη.

805 εἰ δέ ποτ' εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος δια-
τρίψῃ,

καὶ χῖδρα φαγὼν ἀναθαρρήσῃ καὶ στεμφύλω εἰς
λόγον ἔλθῃ,

γνώστεται οἵων ἀγαθῶν αὐτὸν τῇ μισθοφορᾶ
παρεκόπτου·

εἰθ' ἥξει σοι δριμὺς ἄγροικος κατά σου τὴν ψῆφον
ἰχνεύων.

ἄ σὺ γιγνώσκων τόνδ' ἐξαπατᾶς καὶ ὀνειροπολεῖς
περὶ σαυτοῦ.

ΠΑΦΛΑΓΩΝ

810 οὐκουν δεινὸν ταυτί σε λέγειν δῆτ' ἔστ' ἐμὲ καὶ
διαβάλλειν

πρὸς Ἀθηναίους καὶ τὸν δῆμον, πεποιηκότα
πλείονα χρηστὰ

νὴ τὴν Δήμητρα Θεμιστοκλέους πολλῷ περὶ τὴν
πόλιν ἥδη;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὦ πόλις Ἀργους, κλύεθ' οἴα λέγει. σὺ Θεμιστοκλεῖ
ἀντιφερίζεις;

ὅς ἐποίησεν τὴν πόλιν ἡμῶν μεστὴν εύρων ἐπιχειλῆ,

815 καὶ πρὸς τούτοις ἀριστώσῃ τὸν Πειραιᾶ προσ-
έμαξεν,

KNIGHTS

and how Demos can be made blind to your crimes amid the fog of war, while mooning at you from necessity, deprivation, and jury pay. But if Demos ever returns to his peaceful life on the farm, and regains his spirit by eating porridge and chewing the fat with some pressed olives, he'll realize the many benefits you beat him out of with your state pay; then he'll come after you with a farmer's vengeful temper, tracking down a ballot to use against you. You're aware of this, so you keep fooling him and rigging up dreams about yourself.⁶⁴

PAPHLAGON

Isn't it really awful that you presume to say such things and to slander me before the Athenians and Demos, after my many fine services—many more, by Demeter, than Themistocles ever did for the city?

SAUSAGE SELLER

"City of Argos, hearken to his words!"⁶⁵ Are you matching yourself with Themistocles? He found our city's cup half-full and filled it the rest of the way, and he baked the Piraeus as dessert for her lunch,⁶⁶ and added new seafood

⁶⁴ Thucydides 5.16.1 similarly explains Cleon's aggressive policies.

⁶⁵ Euripides' *Telephus*, fr. 713.

⁶⁶ See Thucydides 1.93.

809 σ(ε)αὐτοῦ z: αὐτοῦ van Herwerden

ARISTOPHANES

ἀφελών τ' οὐδὲν τῶν ἀρχαίων ἵχθυς καινοὺς
παρέθηκεν.

σὺ δ' Ἀθηναίους ἐζήτησας μικροπολίτας ἀποφῆναι
διατειχίζων καὶ χρησμῷδῶν, ὁ Θεμιστοκλεῖ ἀντι-
φερίζων.

κάκεῖνος μὲν φεύγει τὴν γῆν, σὺ δ' Ἀχιλλείων
ἀπομάττει.

ΠΑΦΛΑΓΩΝ

820 οὔκουν ταυτὶ δεινὸν ἀκούειν, ὡς Δῆμος, ἐστίν μ' ὑπὸ^{τούτου,}
ὅτιή σε φιλῶ;

ΔΗΜΟΣ

παῦ παῦ, οὗτος, καὶ μὴ σκέρβολλε πονηρά.
πολλοῦ δὲ πολύν με χρόνον καὶ νῦν ἐλελήθεις
ἐγκρυφιάζων.

ΑΛΛΑΝΤΟΠΩΛΗΣ

μιαρώτατος, ὡς Δημακίδιον, καὶ πλεῖστα πανοῦργα
δεδρακώς.

825 ὅπόταν χασμᾶ, καὶ τοὺς καυλοὺς
τῶν εὐθυνῶν ἐκκαυλίζων
καταβροχθίζει, κάμφοιν χειροῖν
μυστιλάται τῶν δημοσίων.

ΠΑΦΛΑΓΩΝ

οὐ χαιρήσεις, ἀλλά σε κλέπτονθ'
αἴρήσω γὰ τρεῖς μυριάδας.

KNIGHTS

dishes to her menu while taking away none of the old; whereas you've tried to turn the Athenians into tiny-towners by building partitions and chanting oracles. Themistocles' match! And he's exiled from the country, while you wipe your fingers on "peerless Achilles" baguettes!⁶⁷

PAPHLAGON

Isn't it awful to hear him say these things about me, Demos, just because I cherish you?

DEMOS

(*to Paphlagon*) Shut up, shut up, you, and stop your sleazy mud-slinging! You've been getting away with hoodwinking me for far too long already.

SAUSAGE SELLER

He's utter scum, my precious Demos, and a champion civil-doer. While you're gaping into space, he breaks the choicest stalks off the audits of outgoing officials and gulps them down, and with both hands sops the gravy from the people's treasury.

PAPHLAGON

You won't get the last laugh; I'll convict you of stealing thirty thousand drachmas!

⁶⁷ These were served in the Prytaneum (167 n.).

ΑΛΛΑΝΤΟΠΩΛΗΣ

830 τί θαλαττοκοπεῖς καὶ πλατυγίζεις,
 μιαρώτατος ὡν περὶ τὸν δῆμον
 τὸν Ἀθηναίων; καὶ σ' ἐπιδείξω
 νὴ τὴν Δῆμητρ', ἢ μὴ ζῷην,
 δωροδοκήσαντ' ἐκ Μυτιλήνης
 835 πλεῦν ἢ μνᾶς τετταράκοντα.

ΧΟΡΟΣ

(ἀντ) ὦ πᾶσιν ἀνθρώποις φανεὶς μέγιστον ὥφελημα,
 ζηλῶ σε τῆς εὐγλωττίας. εἰ γὰρ ὁδὸς ἐποίσει,
 μέγιστος Ἐλλήνων ἔσει, καὶ μόνος καθέξεις
 τὰν τῇ πόλει τῶν συμμάχων τ' ἄρξεις ἔχων τρίαιναν,
 840 ἢ πολλὰ χρήματ' ἐργάσει σείων τε καὶ ταράττων.

ΚΟΡΤΦΑΙΟΣ

καὶ μὴ μεθῆσ τὸν ἄνδρ', ἐπειδή σοι λαβὴν δέδωκεν·
 κατεργάσει γάρ ράδίως πλευρὰς ἔχων τοιαύτας.

ΠΑΦΛΑΓΩΝ

οὐκ, ὅγαθοί, ταῦτ' ἔστι πω ταύτῃ μὰ τὸν Ποσειδῶ.
 ἔμοὶ γάρ ἔστ' εἰργασμένον τοιοῦτον ἔργον ὥστε
 845 ἀπαξάπαντας τοὺς ἔμοὺς ἔχθροὺς ἐπιστομίζειν,
 ἔως ἂν ἢ τῶν ἀσπίδων τῶν ἐκ Πύλου τι λοιπόν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐπίσχες· ἐν ταῖς ἀσπίσιν λαβὴν γὰρ ἐνδέδωκας.
 οὐ γάρ σ' ἔχρην, εἴπερ φιλεῖς τὸν δῆμον, ἐκ προνοίας
 ταύτας ἔân αὐτοῖσι τοῖς πόρπαξιν ἀνατεθῆναι.
 850 ἄλλ' ἔστι τοῦτ', ὦ Δῆμε, μηχάνημ', ἵν', ἢν σὺ βούλῃ
 τὸν ἄνδρα κολάσαι τουτονί, σοὶ τοῦτο μὴ ἕγεινται.

KNIGHTS

SAUSAGE SELLER

Why slap the water with the flat of your oar, when you've treated the Athenian people in the scurviest fashion? And by Demeter and hope to die, I'll prove you took a bribe from Mytilene of over forty minas!⁶⁸

CHORUS

O paramount benefactor of all mankind revealed,
I envy you your ready tongue! Keep thrusting
forward this way,
and you'll be the greatest man in Greece, hold sole
power in the city,
and rule over the allies, in your hand a trident
for shaking them and quaking them and making lots
of money.

CHORUS LEADER

And don't let your man off the hook, now that he's let you
get a grip on him; you'll put him down easily, with a chest
like yours!

PAPHLAGON

No, gentlemen, we haven't reached that point quite yet, by Poseidon. For I've accomplished a deed great enough to put a gag bit in the mouths of all my enemies, as long as there's anything left of those shields from Pylos!

SAUSAGE SELLER

Hold it: those shields have given me an opening. If you really cherish the people, you shouldn't have deliberately let those shields be displayed with their handles still on. That, Demos, is a stratagem designed to frustrate any punishment you may want to mete out to this guy. You see what

⁶⁸ For Cleon and Mytilene see Thucydides 3.1-50.

ARISTOPHANES

όρâς γâρ αὐτâ στîφος οîόν ἐστι βυρσοπωλῶν
νεανιῶν· τούτους δὲ περιοικοῦσι μελιτοπῶλαι
καὶ τυροπῶλαι· τοῦτο δ' εἰς ἐν ἐστι συγκεκυφός,
855 ὥστ' εὶ σὺ βριμήσαι καὶ βλέψειας ὀστρακίδα,
νύκτωρ καθαρπάσαντες ἀν τὰς ἀσπίδας θέοντες
τὰς εἰσβολὰς τῶν ἀλφίτων ἀν καταλάβοιεν ἡμῶν.

ΔΗΜΟΣ

οῖμοι τάλας· ἔχουσι γâρ πόρπακας; ὁ πόνηρε,
ὅσον με παρεκόπτου χρόνον τοιαῦτα κρουσιδημῶν.

ΠΑΦΛΑΓΩΝ

860 ὁ δαιμόνιε, μὴ τοῦ λέγοντος ἵσθι, μηδ' οἰηθῆς
ἔμοι ποθ' εὐρήσειν φίλον βελτίον', ὅστις εῖς ὃν
ἔπαυσα τοὺς ξυνωμότας, καὶ μ' οὐ λέληθεν οὐδὲν
ἐν τῇ πόλει ξυνιστάμενον, ἀλλ' εὐθέως κέκραγα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὅπερ γâρ οἱ τὰς ἐγχέλεις θηρώμενοι πέπονθασ.
865 ὅταν μὲν ἡ λίμνη καταστῇ, λαμβάνουσιν οὐδέν
ἐὰν δ' ἄνω τε καὶ κάτω τὸν βόρβορον κυκῶσιν,
αἴρουσι· καὶ σὺ λαμβάνεις, ἦν τὴν πόλιν ταράττης.
Ἐν δ' εἰπέ μοι τοσούτον· σκύτη τοσάντα πωλῶν
ἔδωκας ἥδη τουτῷ κάττυμα παρὰ σεαυτοῦ
ταῖς ἐμβάσιν φάσκων φιλεῖν;

ΔΗΜΟΣ

870 οὐ δῆτα μὰ τὸν Ἀπόλλω.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἔγνωκας οὖν δῆτ' αὐτὸν οἶός ἐστιν; ἀλλ' ἐγώ σοι

KNIGHTS

a paek of young leather sellers surround him, and around them live the honey sellers and cheese sellers. They're all in this together. So if you start growling and look to be toying with ostraca,⁶⁹ they'll take those shields down by night and in a flash seize the entrancees to our grain market!

DEMOS

Dear me, their handles are on? You sneak, how long have you been gonging me like this by short-ehanging the people?

PAPHLAGON

My dear sir, don't believe the last thing you hear, and don't think you'll ever find a better friend than me, who single-handedly put a stop to the conspirators. And nothing gets plotted in the city that I'm not aware of and immediately screaming about.

SAUSAGE SELLER

Yes, you aet just like the eel fishermen. When the lake is still, they eathe nothing; but if they stir the mud up and down, they make a catch. You also make a catch if you stir up the eity. Answer me just one question: though you sell so much leather, and profess to cherish Demos, have you ever given him a free patch for his shoes?

DEMOS

No, by Apollo, he never has!

SAUSAGE SELLER

So now do you recognize him for what he is? I, on the other

⁶⁹ Shards used both in children's games and in nominating candidates for ostracism (exile from Attica).

ARISTOPHANES

ζεῦγος πριάμενος ἐμβάδων τουτὶ φορεῖν δίδωμι.

ΔΗΜΟΣ

κρίνω σ' ὅσων ἐγῳδα περὶ τὸν δῆμον ἄνδρ' ἀριστον
εὐνούστατόν τε τῇ πόλει καὶ τοῖσι δακτύλοισιν.

ΠΑΦΛΑΓΩΝ

875 οὐ δεινὸν οὖν δῆτ' ἐμβάδας τοσούτοιν δύνασθαι,
ἐμοῦ δὲ μὴ μνείαν ἔχειν ὅσων πέπονθας; ὅστις
ἔπαυσα τοὺς κινουμένους, τὸν Γρῦπον ἔξαλεύφας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὕκουν σε δῆτα ταῦτα δεινόν ἐστι πρωκτοτηρεῖν
παῦσαι τε τοὺς κινουμένους; κούκ ἔσθ' ὅπως
ἐκείνους

880 οὐχὶ φθονῶν ἔπαυσας, ἵνα μὴ ρήτορες γένοιντο.
τονδὶ δ' ὁρῶν ἄνευ χιτῶνος ὄντα τηλικοῦτον
οὐπώποτ' ἀμφιμασχάλου τὸν Δῆμον ἡξίωσας
χειμῶνος ὄντος· ἀλλ' ἐγώ σοι τουτοιν δίδωμι.

ΔΗΜΟΣ

τοιουτοιν Θεμιστοκλῆς οὐπώποτ' ἐπενόησεν.

885 καίτοι σοφὸν κάκεῖν' ὁ Πειραιεύς· ἔμοιγε μέντοι
οὐ μεῖζον εἶναι φαίνετ' ἔξεύρημα τοῦ χιτῶνος.

ΠΑΦΛΑΓΩΝ

οἵμοι τάλας, οἵοις πιθηκισμοῖς με περιελαύνεις.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὕκ, ἀλλ' ὅπερ πίνων ἀνὴρ πέπονθ' ὅταν χεσείῃ,

877 Γρῦπον S: Γρύππον v.l. ΣΜ: Γρύττον Z

KNIGHTS

hand, have bought you this pair of shoes here to wear as my present.

DEMOS

I judge you, of all the men I know, the finest servant of Demos and the most devoted to the city and my toes!

PAPHLAGON

But isn't it shocking that a pair of shoes counts for so much, while you've quite forgotten all I've done for you? I put a stop to the buggers by striking Grypus⁷⁰ from the citizen rolls.

SAUSAGE SELLER

Well, isn't it shocking that you should pursue this arsehole sleuthing and try to stop the buggers? There's no question that you stopped them out of rivalry, for fear they'd become politicians! And though you see Demos here without a tunic—at his age!—you've never thought he deserves a tunie with two sleeves to wear in winter; (*to Demos*) whereas I'm giving you this one.

DEMOS

Themistocles never thought of this! I grant you the Piraeus was clever too,⁷¹ but to my way of thinking it wasn't a greater piecee of policy than this tunic.

PAPHLAGON

Damn it all, what monkey tricks you harass me with!

SAUSAGE SELLER

No, I'm just borrowing your methods, as a man at a drink-

⁷⁰ "Hook Nose," identity unknown.

⁷¹ See 815 n.

ARISTOPHANES

τοῖσιν τρόποις τοῖς σοῖσιν ὥσπερ βλαυτίοισι χρῶμαι.

ΠΑΦΛΑΓΩΝ

890 ἀλλ' οὐχ ὑπερβαλεῖ με θωπείαις· ἐγὼ γὰρ αὐτὸν προσαμφιῶ τοδί· σὺ δ' οἴμωζ, ω πόνηρ'.

ΔΗΜΟΣ

ἰαιβοῖ.

οὐκ ἔσ κόρακας ἀποφθερεῖ βύρσης κάκιστον ὅζων;

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ τοῦτο γ' ἐπίτηδές σε περιήμπεσχ', ἵνα σ' ἀποπνίξῃ.

καὶ πρότερον ἐπεβούλευσέ σοι. τὸν καυλὸν οἶσθ' ἔκεινον

τὸν σιλφίου τὸν ἄξιον γενόμενον;

ΔΗΜΟΣ

895 οἶδα μέντοι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐπίτηδες οὗτος αὐτὸν ἔσπευστ' ἄξιον γενέσθαι,
ἵν' ἐσθίοιτ' ὡνούμενοι, καπειτ' ἐν ἡλιαίᾳ
βδέοντες ἀλλήλους ἀποκτείνειαν οἱ δικαστάι.

ΔΗΜΟΣ

νὴ τὸν Ποσειδῶ καὶ πρὸς ἐμὲ τοῦτ' εἰπ' ἀνὴρ
Κόπρειος.

ΑΛΛΑΝΤΟΠΩΛΗΣ

900 οὐ γὰρ τόθ' ὑμεῖς βδεόμενοι δήπον γένεσθε πυρροί;

ΔΗΜΟΣ

καὶ νὴ Δί' ἦν γε τοῦτο Πυρράνδρου τὸ μηχάνημα.

KNIGHTS

ing party borrows slippers when he needs to shit.

PAPHLAGON

Well, you can't outdo me when it comes to fawning. (*taking off his jacket*) I'm going to put this on him too, and you can eat your heart out, creep!

DEMOS

Ugh! Get the hell away from me with your terrible stink of rawhide!

SAUSAGE SELLER

And he tried to make you wear that thing deliberately, to suffocate you! He pulled the same trick on you before. Remember when asafetida stalks were such a bargain?

DEMOS

Sure I remember.

SAUSAGE SELLER

He deliberately fixed the price so that everybody would buy and eat them, and then in court the jurors would fart each other to death!

DEMOS

By Poseidon, that's exactly what I was told by a man from Dungstown!

SAUSAGE SELLER

And didn't you all fart each other brown?

DEMOS

God yes, and a real Brown Shirt tactic it was, too.⁷²

⁷² Literally "a contrivance of Pyrrhander," probably a proverbial phrase used here for the sake of the pun; but a contemporary of this name is attested (*IG I³ 1190.8*).

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

οῖοισί μ', ὡ πανοῦργε, βωμολοχέύμασιν ταράττεις.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἡ γὰρ θεός μ' ἐκέλευε νικῆσαι σ' ἀλαζονείαις.

ΠΑΦΛΑΓΩΝ

ἀλλ' οὐχὶ νικῆσεις. ἔγὼ γάρ φημί σοι παρέξειν,
905 ὡ Δῆμε, μηδὲν δρῶντι μισθοῦ τρύβλιον ρόφησαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἔγὼ δὲ κυλίχνιόν γέ σοι καὶ φάρμακον δίδωμι
τάν τοῖσιν ἀντικυνημίοις ἐλκύδρια περιαλείφειν.

ΠΑΦΛΑΓΩΝ

ἔγὼ δὲ τὰς πολιάς γέ σου κλέγων νέον ποιήσω.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἰδοὺ δέχον κέρκον λαγῶ τώφθαλμιδίω περιψῆν.

ΠΑΦΛΑΓΩΝ

910 ἀπομυξάμενος, ὡ Δῆμέ, μον πρὸς τὴν κεφαλὴν
ἀποψῶ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐμοῦ μὲν οὖν.

ΠΑΦΛΑΓΩΝ

ἐμοῦ μὲν οὖν.

ἔγώ σε ποιήσω τριη-
ραρχεῖν, ἀναλίσκοντα τῶν
σαυτοῦ, παλαιὰν ναῦν ἔχοντ',
915 εἰς ἦν ἀναλῶν οὐκ ἐφέ-
ξεις οὐδὲ ναυπηγούμενος.

KNIGHTS

PAPHLAGON

You bastard, what clownish antics you use to fluster me!

SAUSAGE SELLER

Well, the Goddess told me to beat you with flimflammeries.

PAPHLAGON

But you won't beat me! I assure you, Demos, for doing absolutely nothing I'll provide you with a bowl of state pay to lap up.

SAUSAGE SELLER

And here's a little jar of ointment from me, to rub into the blisters on your shins.

PAPHLAGON

And I'll pluck out your white hairs and make you young.

SAUSAGE SELLER

Here, take this bunny tail and dab your darling eyes.

PAPHLAGON

Blow your nose, Demos, and wipe your hand on my head.

SAUSAGE SELLER

No, on mine.

PAPHLAGON

No, on mine! (*to Sausage Seller*) I'll put you in command of a trireme at your own expense, an ancient hulk that you'll never stop pouring money into and refitting, and I'll

ARISTOPHANES

διαμηχανήσομαι θ' ὅπως
ἀν ίστίον σαπρὸν λάβῃς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἄνὴρ παφλάζει, παῦε παῦ',
920 ὑπερζέων· ὑφελκτέον
τῶν δᾳδίων ἀπαρυστέον
τε τῶν ἀπειλῶν ταυτῇ.

ΠΑΦΛΑΓΩΝ

δώσεις ἐμοὶ καλὴν δίκην
ἱπούμενος ταῖς εἰσφοραῖς.
925 ἔγὼ γὰρ εἰς τοὺς πλουσίους
σπεύσω σ' ὅπως ἀν ἐγγραφῆς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἔγὼ δ' ἀπειλήσω μὲν οὐ–
δέν, εὔχομαι δέ σοι ταδί·
τὸ μὲν τάγηνον τευθίδων
930 ἐφεστάναι σῖζον, σὲ δὲ
γνώμην ἐρεῦν μέλλοντα περὶ¹
Μιλησίων καὶ κερδανεῖν
τάλαντον, ἦν κατεργάσῃ,
σπεύδειν ὅπως τῶν τευθίδων
935 ἐμπλήμενος φθαίης ἔτ' εἰς
ἐκκλησίαν ἐλθών ἔπει–
τα πρὶν φαγεῖν ἄνὴρ μεθή–
κοι, καὶ σὺ τὸ τάλαντον λαβεῖν
βουλόμενος ἐ–
940 σθίων ἄμ' ἀποπνιγείης.

KNIGHTS

fix it so you get rotten sails!

SAUSAGE SELLER

The man's blowing his top—stop, stop!—he's boiling over!
We've got to pull out some of that kindling and skim off
some of those threats; use this!

PAPHLAGON

You'll pay me a fine penalty for this, when I crush you with
tax bills; because I'll fix it so you're registered among the
rich!

SAUSAGE SELLER

I'll make no threats, but I wish you this: your squid is
sizzling in the pan when you're scheduled to make a mo-
tion about the Milesians⁷³ that'll net you a talent if you get
it passed, and you're hurrying to stuff yourself with the
squid in time to get to the Assembly, and before you can
eat it a man comes to fetch you, and you're so eager to get
the talent that you choke to death on your meal!

⁷³ Perhaps a reference to the recent doubling of that state's
annual tribute.

ARISTOPHANES

ΚΟΡΤΦΑΙΟΣ

εὖ γε νὴ τὸν Δία καὶ τὸν Ἀπόλλωνα καὶ τὴν Δήμητρα.

ΔΗΜΟΣ

κάμοὶ δοκεῖ, καὶ τἄλλα γ' εἶναι καταφανῶς
ἀγαθὸς πολίτης, οἷος οὐδείς πω χρόνου
945 ἀνὴρ γεγένηται τοῖσι πολλοῖς τούβολοῦ.
σὺ δ', ὦ Παφλαγών, φάσκων φιλεῖν μ' ἐσκορόδισας.
καὶ νῦν ἀπόδος τὸν δακτύλιον, ὡς οὐκέτι
ἔμοὶ ταμιεύσεις.

ΠΑΦΛΑΓΩΝ

ἔχει τοσοῦτον δ' ἵσθ' ὅτι,
εἰ μή μ' ἔάσεις ἐπιτροπεύειν, ἔτερος αὖ
950 ἔμοῦ πανουργότερός τις ἀναφανήσεται.

ΔΗΜΟΣ

οὐκ ἔσθ' ὅπως ὁ δακτύλιος ἔσθ' οὗτοσὶ¹
οὐμόσ· τὸ γοῦν σημεῖον ἔτερον φαίνεται.
ἀλλ' ἡ οὐ καθορῶ;

ΑΛΛΑΝΤΟΠΩΛΗΣ

φέρ' ἵδω, τί σοι σημεῖον ἥν;

ΔΗΜΟΣ

δημοῦ βοείου θρῖον ἔξωπτημένον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐ τοῦτ' ἔνεστιν.

ΔΗΜΟΣ

955 οὐ τὸ θρῖον; ἀλλὰ τί;

KNIGHTS

CHORUS LEADER

That's a good one, by Zeus, Apollo, and Demeter!

DEMOS

I agree, and think that in general he's obviously a good citizen; it's been quite some time since the dime-a-dozens have had that sort of man on their side. But you, Paphlagon, have ruffled my feathers with your declarations of affection for me. Now return my ring; you're no longer my steward!

PAPHLAGON

Here, take it; but you can be sure of this much: if you won't let me be your steward, someone more villainous will appear in my place.

DEMOS

This can't possibly be my ring; it seems to have a different seal. It must be my eyesight.

SAUSAGE SELLER

Let's have a look. What was your seal?

DEMOS

A pea pulse sandwich, steaming hot.

SAUSAGE SELLER

Not on this ring.

DEMOS

No sandwich? Then what?

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

λάρος κεχηνώς ἐπὶ πέτρας δημηγορῶν.

ΔΗΜΟΣ

αἰβοῖ τάλας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί ἔστιν;

ΔΗΜΟΣ

ἀπόφερ' ἐκποδών.

οὐ τὸν ἐμὸν εἶχεν, ἀλλὰ τὸν Κλεωνύμου.
παρ' ἐμοῦ δὲ τουτονὶ λαβὼν ταμίευε μοι.

ΠΑΦΛΑΛΓΩΝ

960 μὴ δῆτά πώ γ', ὦ δέσποτ', ἀντιβολῶ σ' ἐγώ,
πρὶν ἂν γε τῶν χρησμῶν ἀκούσῃς τῶν ἐμῶν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ τῶν ἐμῶν νυν.

ΠΛΑΦΛΑΛΓΩΝ

ἀλλ' ἐὰν τούτῳ πίθη,
μολγὸν γενέσθαι δεῖ σε.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κἄν γε τουτῷ,
ψωλὸν γενέσθαι δεῖ σε μέχρι τοῦ μυρρίνου.

ΠΛΑΦΛΑΛΓΩΝ

965 ἀλλ' οἵ γ' ἐμοὶ λέγουσιν ὡς ἄρξαι σε δεῖ
χώρας ἀπάστης ἐστεφανωμένον ρόδοις.

KNIGHTS

SAUSAGE SELLER

A large-mouthed seagull on a roek haranguing the people.

DEMOS

How revolting!

SAUSAGE SELLER

What's the matter?

DEMOS

Get it out of my sight! He wasn't wearing my ring, but Cleonymus'. But here's another; take it and be my steward.

PAPHLAGON

Not yet, master, I beg you, at least not until you've listened to my oraeles!

SAUSAGE SELLER

And mine too, then.

PAPHLAGON

If you listen to him, you'll surely become a mere balloon.⁷⁴

SAUSAGE SELLER

And if you listen to him, you'll surely get your cock skinned back to the short and curlies!⁷⁵

PAPHLAGON

But I've got oraeles predicting that you shall wear a crown of roses and rule over every land.

⁷⁴ A slangy version of a famous oracle given to Theseus, predicting that Athens would be storm-tossed but like a wineskin would never be submerged.

⁷⁵ I.e. circumcised; see *Acharnians* 158 n.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

ούμοὶ δέ γ' αὖ λέγουσιν ώς ἀλουργίδα
ἔχων κατάπαστον καὶ στεφάνην ἐφ' ἄρματος
χρυσοῦ διώξεις Σμικύθην καὶ κύριον.

ΔΗΜΟΣ

970 καὶ μὴν ἔνεγκ' αὐτοὺς ἵων, ἵν' οὔτοσὶ^ν
αὐτῶν ἀκούσῃ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

πάνυ γε.

ΔΗΜΟΣ

καὶ σύ νυν φέρε.

ΠΑΦΛΑΓΩΝ

ἰδού.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἰδοὺ νὴ τὸν Διὸν οὐδὲν κωλύει.

ΧΟΡΟΣ

(στρ) ηδιστον φάος ήμέρας
 ἔσται τοῖς τε παροῦσι καὶ
975 τοῖσιν εἰσαφικνουμένοις,
 ἢν Κλέων ἀπόληται.
καίτοι πρεσβυτέρων τινῶν
 οἵων ἀργαλεωτάτων
 ἐν τῷ δείγματι τῶν δικῶν
980 ηκουσ' ἀντιλεγόντων,

KNIGHTS

SAUSAGE SELLER

And mine predict that you shall wear a diadem and a robe spangled with crimson, and ride in a golden chariot, and chase Smicythe and master⁷⁶ into court!

DEMOS

(to *Sausage Seller*) Very well, go and get them, so this guy can hear them.

SAUSAGE SELLER

Sure thing!

DEMOS

And you get yours.

PAPHLAGON

OK!

SAUSAGE SELLER

OK it is! What are we waiting for?

SAUSAGE SELLER and PAPHLAGON go inside.

CHORUS

Bright and joyful that day
will be, for residents
and visitors alike,
if Cleon is destroyed!
And yet I heard some
litigious old fogeys
in the lawsuit market
arguing the case

⁷⁶ Probably a dig at a man named Smicythus (not an uncommon name) for effeminacy, but possibly the phrase is a legal tag, since Smicythe was also a common female name.

ARISTOPHANES

ώς εὶ μὴ γένεθ' οὐτος ἐν
τῇ πόλει μέγας, οὐκ ἀν ḡ-
στην σκεύει δύο χρησίμω,
δοῖδυξ οὐδὲ τορύνη.

(ἀντ) ἀλλὰ καὶ τόδ' ἔγωγε θαυ-
986 μάζω τῆς νόμουσίας
αὐτοῦ· φασὶ γὰρ αὐτὸν οἱ
παιδες οἱ ξυνεφοίτων,
τὴν Δωριστὶ μόνην ἀν ἄρ-
990 μόττεσθαι θαμὰ τὴν λύραν,
ἄλλην δ' οὐκ ἐθέλειν μαθεῖν·
κατὰ τὸν κιθαριστὴν
ὅργισθέντ' ἀπάγειν κελεύ-
ειν, ώς ἀρμονίαν δ' παις
995 οὖτος οὐ δύναται μαθεῖν
ἢν μὴ Δωροδοκιστί.

ΠΑΦΛΑΓΩΝ

ἰδοὺ θέασαι, κούχ ἅπαντας ἐκφέρω.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οἴμ' ώς χεσείω, κούχ ἅπαντας ἐκφέρω.

ΔΗΜΟΣ

ταυτὶ τί ἐστι;

KNIGHTS

that if he hadn't become
a big shot in the city, we wouldn't
have had two useful utensils:
a pestle and a ladle.

I also wonder at this
part of his education
as a swine: the boys
who were his classmates
say that often he would tune
his lyre only in the Dorian mode
and refuse to learn another;
and then the music teacher
angrily had him expelled
“because this boy
can't learn any mode
but the Quid Pro Quorian.”⁷⁷

Enter PAPHLAGON with a load of scrolls.

PAPHLAGON

Look at these, and that's not all of them!

Enter SAUSAGE SELLER with a bigger load.

SAUSAGE SELLER

Oh dear, I'm about to shit, and that's not all of them!

DEMOS

What's all this?

⁷⁷ Dorodokisti puns on “Dorian” and “bribe taking” (*doro-dokein*).

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

λόγια.

ΔΗΜΟΣ

πάντ;

ΠΑΦΛΑΓΩΝ

έθαύμασας;

1000 καὶ νὴ Δῖ ἔτι γέ μοὺστὶ κιβωτὸς πλέα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

έμοὶ δ' ὑπερῷον καὶ ξυνοικία δύο.

ΔΗΜΟΣ

φέρ' ἵδω, τίνος γάρ εἰσιν οἱ χρησμοί ποτε;

ΠΑΦΛΑΓΩΝ

ούμοὶ μέν εἰσι Βάκιδος.

ΔΗΜΟΣ

οἱ δὲ σοὶ τίνος;

ΑΛΛΑΝΤΟΠΩΛΗΣ

Γλάνιδος, ἀδελφοῦ τοῦ Βάκιδος γεραιτέρου.

ΔΗΜΟΣ

εἰσὶν δὲ περὶ τοῦ;

ΠΑΦΛΑΓΩΝ

1005 περὶ Ἀθηνᾶν, περὶ Πύλου,
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.

ΔΗΜΟΣ

οἱ σοὶ δὲ περὶ τοῦ;

KNIGHTS

PAPHLAGON

Prophecies.

DEMOS

All of them?

PAPHLAGON

Surprised? By Zeus, I've still got a locker full of them!

SAUSAGE SELLER

And I've got an attic and two tenement buildings full of them!

DEMOS

Let's see. Who could be the source of these oracles?

PAPHLAGON

Mine are from Bacis.

DEMOS

And what about yours?

SAUSAGE SELLER

From Glanis,⁷⁸ Bacis' older brother.

DEMOS

And what are they about?

PAPHLAGON

About Athens, about Pylos, about you, about me, about everything.

DEMOS

And what about yours?

⁷⁸ Fictitious; *glanis* is a kind of shad.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

περὶ Ἀθηνῶν, περὶ φακῆς,

περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,

περὶ τῶν μετρούντων τάλφιτ' ἐν ἀγορᾷ κακῶς,

1010 περὶ σοῦ, περὶ ἐμοῦ. τὸ πέος οὐτοσὶ δάκοι.

ΔΗΜΟΣ

ἄγε νυν ὅπως αὐτοὺς ἀναγνώσεσθέ μοι,

καὶ τὸν περὶ ἐμοῦ κεῖνον ὥπερ ἥδομαι,

ώς ἐν νεφέλησιν αἰετὸς γενήσομαι.

ΠΑΦΛΑΓΩΝ

ἄκουε δή νυν καὶ πρόσεχε τὸν νοῦν ἐμοί·

1015 φράζεν, Ἐρεχθεῖδη, λογίων ὄδόν, ἦν σοι Ἀπόλλων
ἴαχεν ἐξ ἀδύτοιο διὰ τριπόδων ἐριτίμων.

σώζεσθαι σ' ἐκέλευ' ἱερὸν κύνα καρχαρόδοντα,

ὅς πρὸ σέθεν χάσκων καὶ ὑπὲρ σοῦ δεινὰ κεκραγὼς
σοὶ μισθὸν ποριεῖ. κἄν μὴ δρᾶ ταῦτ', ἀπολεῖται·

1020 πολλοὶ γὰρ μίσει σφε κατακρώζουσι κολοιοί.

ΔΗΜΟΣ

ταυτὶ μὰ τὴν Δήμητρ' ἐγὼ οὐκ οἶδ' ὅ τι λέγει.

τί γάρ ἐστ' Ἐρεχθεῖ καὶ κολοιοῖς καὶ κυνί;

ΠΛΦΛΑΓΩΝ

ἐγὼ μέν εἰμ' ὁ κύων πρὸ σοῦ γὰρ ἀπύω·

79 Like Cecrops (1055) and Aegeus (1067), an early king of Attica.

80 For Cleon's claim to be the people's watchdog cf. *Wasps* 894 ff.

KNIGHTS

SAUSAGE SELLER

About Athens, about lentil soup, about the Spartans, about fresh mackerel, about grain dealers in the market who give short measure, about you, about me. He can go suck himself!

DEMOS

Well then, both of you expound them to me, including the one about myself that I so enjoy, that I shall become an eagle in the clouds.

PAPHLAGON

Then listen, and give me your full attention.

"Mark well, son of Erechtheus,⁷⁹ the path of the prophecies, which Apollo sent shrieking to you from his sanctum through the priceless tripods.

He bids you keep safe the holy sawtoothed watchdog,⁸⁰ who yawns at your feet and by barking terribly on your behalf provides you with pay, which if he cannot do, he'll die; for many are the jackdaws that in their hatred croak against him."

DEMOS

By Demeter, I don't know what that one means. What's Erechtheus got to do with jackdaws and a dog?

PAPHLAGON

I'm the dog, because I howl on your behalf; and Phoebus⁸¹

⁸¹ Phoebus, Loxias, and Son of Leto are epithets of Apollo.

ARISTOPHANES

σοὶ δ' εἰπε σώζεσθαι μ' ὁ Φοῖβος τὸν κύνα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1025 οὐ τοῦτό φησ' ὁ χρησμός, ἀλλ' ὁ κύων ὁδὶ⁸² ὥσπερ ἀθάρης σου τῶν λογίων παρεσθίει.
ἐμοὶ γάρ ἐστ' ὄρθως περὶ τούτου τοῦ κυνός.

ΔΗΜΟΣ

λέγε νυν ἐγὼ δὲ πρῶτα λήφομαι λίθον,
ἴνα μή μ' ὁ χρησμὸς ὁ περὶ τοῦ κυνὸς δάκη.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1030 φράζεν, Ἐρεχθεῖδη, κύνα Κέρβερον ἀνδραποδιστήν,
ὅς κέρκω σαίνων σ', ὅπόταν δειπνῆς, ἐπιτηρῶν
ἔξεδεταί σου τοῦψον, ὅταν σύ ποι ἄλλοσε χάσκης·
εἰσφοιτῶν τ' ἐς τούπτανιον λήσει σε κυνηδὸν
νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων.

ΔΗΜΟΣ

1035 νὴ τὸν Ποσειδῶ πολύ γ' ἄμεινον, ὁ Γλάνι.

ΠΑΦΛΑΓΩΝ

ὦ τᾶν, ἄκουσον, εἶτα διάκρινον, τόδε·
ἔστι γυνή, τέξει δὲ λέονθ' ἵεραῖς ἐν Ἀθήναις,
ὅς περὶ τοῦ δήμου πολλοῦς κώνωψι μαχεῖται
ῶς τε περὶ σκύμνοισι βεβηκώς· τὸν σὺ φυλάξαι,
1040 τεῖχος ποιήσας ξύλινον πύργους τε σιδηροῦς.

1026 ἀθάρης Hermann: θύρας z

⁸² The mythical Hound of Hell; the epithet perhaps refers to the punishment of Mytilene (Thucydides 3.36).

KNIGHTS

is telling you to keep me, your dog, safe.

SAUSAGE SELLER

That's not what the oracle says. This dog here is treating your prophecies like gruel, sneaking bites. I've got the right reading about this dog.

DEMOS

Let's hear it then. But first I'll get a stone in case the oracle about the dog tries to bite me.

SAUSAGE SELLER

"Mark well, son of Erechtheus, the dog Cerberus,
trafficker in bodies,⁸²
who wags his tail at you when you're dining and
watches,
and when you happen to gape in another direction,
eats up your entree,
and at night steals into your kitchen all unseen, and
doglike
licks clean the plates and the islands."

DEMOS

By Poseidon, that's much better, Glanis!

PAPHLAGON

Listen, sir, before you render your verdict:

"There is a woman who shall bear a lion in holy
Athens,
who will fight for Demos against a swarm of gnats
as stalwartly as for his cubs; keep him safe,
building a wooden wall and iron towers."⁸³

⁸³ For the "wooden wall" oracle of 480 that justified Athenian confidence in their navy, see Herodotus 7.141.

ARISTOPHANES

ταῦτ' οἶσθ' ὁ τι λέγει;

ΔΗΜΟΣ
μὰ τὸν Ἀπόλλωνα γὰρ μὲν οὗ.

ΠΑΦΛΑΓΩΝ

ἔφραζεν ὁ θεός σοι σαφῶς σώζειν ἐμέ·
ἔγὼ γὰρ ἀντὶ τοῦ λέοντός εἰμί σοι.

ΔΗΜΟΣ
καὶ πῶς μ' ἐλελήθεις Ἀντιλέων γεγενημένος;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1045 ἐν οὐκ ἀναδιδάσκει σε τῶν λογίων ἐκών,
ὅ τι τὸ σιδήρου τεῖχός ἔστι καὶ ξύλων,
ἐνῷ σε σώζειν τόνδ' ἐκέλευθός οἱ Λοξίας.

ΔΗΜΟΣ
πῶς δῆτα τοῦτ' ᔁφραζεν ὁ θεός;

ΑΛΛΑΝΤΟΠΩΛΗΣ

τουτονὶ⁴
δῆσαι σ' ἐκέλευθόν εν πεντεσυρίγγῳ ξύλῳ.

1050 ταυτὶ τελεῖσθαι τὰ λόγια ἥδη μοι δοκεῖ.

ΠΑΦΛΑΓΩΝ

μὴ πείθον φθονεραὶ γὰρ ἐπικράζουσι κορῶναι.
ἀλλ' ιέρακα φίλει μεμνημένος ἐν φρεσίν, ὃς σοι
ἥγαγε συνδήσας Λακεδαιμονίων κορακίνους.

⁸⁴ The Greek puns on Antileon, an early tyrant of Chalcis.

KNIGHTS

Do you know what that means?

DEMOS

By Apollo, not I.

PAPHLAGON

The god was clearly advising you to keep me safe, because I stand for the lion you're to get.

DEMOS

And just how did you come to stand for lyin' behind my baek?⁸⁴

SAUSAGE SELLER

One detail in the propheey he purposely isn't explaining to you: what the one wall is that's made of iron and wood, where Loxias⁸⁵ ordered you to keep this guy safe.

DEMOS

Well then, what did the god mean by that?

SAUSAGE SELLER

He was ordering you to clamp this guy in the five-holed wooden pillory.

DEMOS

I think that prophecy will very soon come true!

PAPHLAGON

Trust it not; for jealous are the ravens that squawk against me.

"Rathier keep in your thoughts the hawk and cherish him,

who brought you in fetters the Spartan ravenfish."⁸⁶

⁸⁵ See 1024 n.

⁸⁶ See 394-95.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

τοῦτό γέ τοι Παφλαγὸν παρεκινδύνευσε μεθυσθείς.

1055 Κεκροπίδη κακόβουλε, τί τοῦθ' ἡγεῖ μέγα τούργον;
καὶ κε γυνὴ φέροι ἄχθος, ἐπεί κεν ἀνὴρ ἀναθείη·
ἀλλ' οὐκ ἀν μαχέσαιτο· χέσαιτο γάρ, εἰ μαχέσαιτο.

ΠΑΦΛΑΓΩΝ

ἀλλὰ τόδε φράσσαι, πρὸ Πύλου Πύλου νῦν σοι
ἔφραζεν·

ἔστι Πύλος πρὸ Πύλοιο—

ΔΗΜΟΣ

τί τοῦτο λέγει, πρὸ Πύλοιο;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1060 τὰς πυέλους φησὶν καταλήψεσθ' ἐν βαλανείῳ.

ΔΗΜΟΣ

ἐγὼ δ' ἄλουτος τήμερον γενήσομαι;

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὗτος γὰρ ἡμῶν τὰς πυέλους ὑφήρπασεν.

ἀλλ' οὐτοσὶ γάρ ἔστι περὶ τοῦ ναυτικοῦ

ὅ χρησμός, ὃ σε δεῖ προσέχειν τὸν νοῦν πάνυ.

ΔΗΜΟΣ

1065 προσέχω· σὺ δ' ἀναγίγνωσκε, τοῖς ναύταισί μου
ὅπως ὁ μισθὸς πρώτον ἀποδοθήσεται.

87 Cleon's vow to kill or capture the Spartans at Pylos within twenty days had astonished many Athenians (Thucydides 4.27-8).

KNIGHTS

SAUSAGE SELLER

The fact is, Paphlagon was drunk when he took that bold gamble.⁸⁷

"Ill-advised scion of Cecrops,⁸⁸ why do think this a great deed?

Even a woman can bear a burden should a man put it on her,
but fight she cannot, for if she should fight she would shit."

PAPHLAGON

But ponder this, what the god's said about Pylos before Pylos:

"there's a Pylos before Pylos..."

DEMOS

What does he mean, "beforc Pylos"?

SAUSAGE SELLER

He says he shall *pillage* a *pile* of tubs from the bath house.

DEMOS

And I'm supposed to go bathless today?

SAUSAGE SELLER

That's because he's made off with the tubs. Now here's the oracle about the fleet for you, so you should pay very close attention to it.

DEMOS

I will; but mind you expound how my sailors are to get their pay.

⁸⁸ See 1015 n.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

Αἰγεῖδη, φράσσαι κυναλώπεκα, μή σε δολώσῃ,
λαίθαργον, ταχύπουν, δολίαν κερδώ, πολύιδριν.
οἶσθ' ὁ τι ἔστιν τοῦτο;

ΔΗΜΟΣ

Φιλόστρατος ἡ κυναλώπηξ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1070 οὐ τοῦτό φησιν, ἀλλὰ ναῦς ἐκάστοτε
αἴτει ταχείας ἀργυρολόγους ούτοσί·
ταύτας ἀπαυδᾶ μὴ διδόναι σ' ὁ Λοξίας.

ΔΗΜΟΣ

πῶς δὴ τριήρης ἔστι κυναλώπηξ;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὅπως;

ὅτι ἡ τριήρης ἔστι χῶ κύων ταχύ.

ΔΗΜΟΣ

1075 πῶς οὖν ἀλώπηξ προσετέθη πρὸς τῷ κυνί;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλωπεκίοισι τοὺς στρατιώτας ἥκαστεν,
ότιὴ βότρυς τρώγουσιν ἐν τοῖς χωρίοις.

ΔΗΜΟΣ

εἰέν.

τούτοις ὁ μισθὸς τοῖς ἀλωπεκίοισι ποῦ;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγὼ ποριῶ, καὶ τοῦτον ἡμερῶν τριῶν.

KNIGHTS

SAUSAGE SELLER

"Scion of Aegeus,⁸⁹ ponder the fox-dog lest he
beguile you;
he's treacherous, swift of foot, a wily trickster, and
very crafty."
Do you get that one?

DEMOS

The fox-dog is Philostratus.⁹⁰

SAUSAGE SELLER

That's not it; no, this one keeps demanding swift ships for
collecting revenue; Loxias is warning you not to give them
to him.

DEMOS

How can a trireme be a fox-dog?

SAUSAGE SELLER

How? Because both triremes and dogs are fleet.

DEMOS

And how come "fox" is added to the dog?

SAUSAGE SELLER

Soldiers are like fox cubs because they eat grapes in the
farmlands.

THE DEMOS

Aha. And where's the pay for these fox cubs?

SAUSAGE SELLER

I'll provide it, and that within three days.⁹¹

⁸⁹ See 1015 n.

⁹⁰ A pimp who used that nickname, cf. *Lysistrata* 957.

⁹¹ See 1054 n.

ARISTOPHANES

1080 ἀλλ' ἔτι τόνδ' ἐπάκουστον, ὃν εἰπέ σοι ἔξαλέασθαι
χρησμὸν Λητοῖδης Κυλλήνην, μή σε δολώσῃ.

ΔΗΜΟΣ

ποίαν Κυλλήνην;

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὴν τούτου χεῖρ' ἐποίησεν
Κυλλήνην ὄρθως, ὅτιή φησ'. “ἔμβαλε κυλλῆ.”

ΠΑΦΛΑΓΩΝ

οὐκ ὄρθως φράζει· τὴν Κυλλήνην γὰρ ὁ Φοῖβος
1085 εὶς τὴν χεῖρ' ὄρθως ἤνιξατο τὴν Διοπείθους.
ἀλλὰ γάρ ἐστιν ἐμοὶ χρησμὸς περὶ σοῦ πτερυγωτός,
αἰετὸς ὡς γίγνει καὶ πάσης γῆς βασιλεύεις.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ γὰρ ἐμοί· καὶ γῆς καὶ τῆς ἐρυθρᾶς γε
θαλάσσης,
χῶτι γ' ἐν Ἐκβατάνοις δικάστεις, λείχων ἐπίπαστα.

ΠΑΦΛΑΓΩΝ

1090 ἀλλ' ἔγὼ εἶδον ὄναρ, καὶ μούδόκει ἡ θεὸς αὐτὴ
τοῦ δήμου καταχεῖν ἀρυταίνη πλουθυγίειαν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

νὴ Δία καὶ γὰρ ἔγώ· καί μούδόκει ἡ θεὸς αὐτὴ
ἐκ πόλεως ἐλθεῖν καὶ γλαῦξ αὐτῇ πικαθῆσθαι·
εἴτα κατασπένδειν κατὰ τῆς κεφαλῆς ἀρυβάλλω

⁹² An expert on oracles and a prosecutor of atheists and intellectuals; his hand seems to have been crippled.

KNIGHTS

"But listen also to this, the oracle wherein Leto's son
bids you shun the wiles of Crookhaven."

DEMOS

Crookhaven?

SAUSAGE SELLER

The verse properly refers to this guy's hand as
Crookhaven,
because he says, "put something in my crooked hand."

PAPHLAGON

He's got it wrong: by "Crookhaven" Phoebus actually
meant to allude to the hand of Diopeithes.⁹²
But here, I've got an oracle about you, a winged one,
that you are to become an eagle, and the king of
every land.

SAUSAGE SELLER

Me too: over the earth and the Red Sea too,
and that you'll judge cases in Ecbatana,⁹³ nibbling
canapés.

PAPHLAGON

Wait, I've had a dream: I saw the Goddess⁹⁴ herself
pouring healthy wealthiness over Demos with a big
ladle.

SAUSAGE SELLER

By god I've had one too: I also saw the Goddess
herself,
coming from the Aeropolis with an owl sitting on her
helmet;

⁹³ See *Acharnians* 64 n.

⁹⁴ Athena.

ARISTOPHANES

1095 ἀμβροσίαν κατὰ σοῦ, κατὰ τούτου δὲ σκοροδάλμην.

ΔΗΜΟΣ

ἰοὺς ἰού.

οὐκ ἦν ἄρ' οὐδεὶς τοῦ Γλάνιδος σοφώτερος.
καὶ νῦν ἐμαυτὸν ἐπιτρέπω σοι τουτονὶ^{τούτονὶ}
γερονταγωγεῖν κάναπαιδεύειν πάλιν.

ΠΑΦΛΑΓΩΝ

1100 μήπω γ', ἵκετεύω σ', ἀλλ' ἀνάμεινον, ὡς ἐγὼ
κριθὰς ποριῶ σοι καὶ βίον καθ' ἡμέραν.

ΔΗΜΟΣ

οὐκ ἀνέχομαι κριθῶν ἀκούων πολλάκις
ἐξηπατήθην ὑπό τε σοῦ καὶ Θουφάνους.

ΠΛΦΛΑΓΩΝ

ἀλλ' ἄλφιτ' ἥδη σοι ποριῶ σκευασμένα.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1105 ἐγὼ δὲ μαζίσκας γε διαμεμαγμένας
καὶ τούψον ὁπτόν· μηδὲν ἀλλ' εἰ μὴ σθιε.

ΔΗΜΟΣ

ἀνύστατέ νυν, ὅ τι περ ποιήσεθ'. ὡς ἐγώ,
ὅπότερος ἀν σφῶν νῦν με μᾶλλον εὖ ποιῇ,
τούτῳ παραδώσω τῆς πυκνὸς τὰς ἡνίας.

ΠΑΦΛΑΓΩΝ

τρέχοιμ' ἀν εἴσω πρότερος.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1110 οὐ δῆτ', ἀλλ' ἐγώ.

KNIGHTS

then down she poured a pitcher of ambrosia over
your head,
and over his a piteher of garlic sauce.

DEMOS

Ha ha! There's really nobody more ingenious than that Glanis! I hereby request that you be my own steward, "to guide me in my old age and retrain me."⁹⁵

PAPHLAGON

Not yet, I beg you! Please hold off, so I can provide you with barley grain and a daily livelihood.

DEMOS

I can't stand hearing about barley grain! You and Thuphanes⁹⁶ have cheated me once too often.

PAPHLAGON

All right, I'll supply barley meal already processed.

SAUSAGE SELLER

And I'll supply barley eakes ready-made, and the hot meal too; all you have to do is eat.

DEMOS

Then you two get on your marks and go to it, because to the one who treats me best I intend to award the reins of the Pnyx.⁹⁷

PAPHLAGON

I'll run inside first!

SAUSAGE SELLER

Oh no, I'm first!

⁹⁵ A line from Sophocles' *Peleus* (fr. 487.2).

⁹⁶ Apparently a crony of Cleon's. ⁹⁷ See 42 n.

ARISTOPHANES

ΧΟΡΟΣ

ὦ Δῆμε, καλήν γ' ἔχεις
ἀρχήν, ὅτε πάντες ἄν-
θρωποι δεδίασί σ' ὥσ-
περ ἄνδρα τύραννον.

1115 ἀλλ' εὐπαράγωγος εἰ,
θωπευόμενός τε χαί-
ρεις καξαπατώμενος,
πρὸς τόν τε λέγοντ' ἀεὶ¹
κέχηνας· οὐ νοῦς δέ σου
1120 παρὼν ἀποδημεῖ.

ΔΗΜΟΣ

νοῦς οὐκ ἔνι ταῖς κόμαις
ὑμῶν, ὅτε μ' οὐ φρονεῖν
νομίζετ· ἐγὼ δ' ἐκὼν
ταῦτ' ἡλιθιάζω.

1125 αὐτός τε γὰρ ἥδομαι
βρύλλων τὸ καθ' ἡμέραν,
κλέπτοντά τε βούλομαι
τρέφειν ἔνα προστάτην
τοῦτον δ', ὅταν ἢ πλέως,
1130 ἄρας ἐπάταξα.

ΧΟΡΟΣ

οὗτω μὲν ἄν εὖ ποιοῖς,
καί σοι πυκνότης ἔνεστ'

1131 ἄν...ποιοῖς vel ποιῆς z: ἄρ...ποιεῖς (C Vp3) Meineke

KNIGHTS

SAUSAGE SELLER precedes PAPHLAGON into the house.

CHORUS

Demos, you have a fine
sway, since all mankind
fears you like
a man with tyrannical power.⁹⁸
But you're easily led astray:
you enjoy being flattered
and thoroughly deceived,
and every speechmaker
has you gaping. You've a mind,
but it's out to lunch.

DEMOS

There's no mind under your long hair,
since you consider me stupid;
but there's purpose
in this foolishness of mine.
I relish
my daily pap,
and I pick one thieving
political leader to fatten;
I raise him up, and when he's full,
I swat him down.

CHORUS

In that case you'll do well;
and your character really does

⁹⁸ For Athens as a "tyranny" cf. Pericles in Thucydides 2.63.2.

1132 *kai* Bergler: εἰς

ἐν τῷ τρόπῳ, ὡς λέγεις,
τούτῳ πάνυ πολλή,
1135 εἰ τούσδ' ἐπίτηδες ὡς—
περ δημοσίους τρέφεις
ἐν τῇ πυκνί, καὶ θ' ὅταν
μή σοι τύχῃ ὄψον ὅν,
τούτων ὃς ἀν ἦ παχύς,
1140 θύσας ἐπιδειπνεῖς.

ΔΗΜΟΣ

σκέψασθε δέ μ', εἰ σοφῶς
αὐτοὺς περιέρχομαι
τὸν οἰομένους φρονεῖν
καὶ ἔξαπατύλλειν.

1145 τηρῷ γὰρ ἑκάστοτε αὐτὸν
οὐδὲ δοκῶν ὁρᾶν
κλέπτοντας· ἐπειτέντοι
κάζω πάλιν ἔξεμεῖν
ἄττεν κεκλόφωσί μου,
1150 κημὸν καταμηλῶν.

ΠΑΦΛΑΓΩΝ

ἀπαγένεσθαι μακαρίαν ἐκποδών.

ΑΛΛΑΝΤΟΠΩΛΗΣ

σύ γένεσθαι φθόρε.

ΠΑΦΛΑΓΩΝ

ὦ Δῆμε, ἐγὼ μέντοι παρεσκευασμένος

KNIGHTS

eontain, as you claim,
very deep cunning,
if you deliberately fatten these men,
like public victims,
on the Pnyx, and then
when you ehanee to laek dinner,
you sacrifice one who's bloated
and have yourself a meal.

DEMOS

Just watch me and see if I don't
ingeniously trick them,
those who think they're smart
and that I'm their dupe.
I monitor them all the time,
pretending I don't even see them,
as they steal; and then I force
them to regurgitate
whatever they've stolen from me,
using a verdict tube⁹⁹ as a probe.

Enter SAUSAGE SELLER and PAPHLAGON, each carrying a large basket.

PAPHLAGON

Get out of the blessed way!

SAUSAGE SELLER

You get out of the way, creep.

PAPHLAGON

Oh Mr. Demos, I've been sitting here for triennia, ready

⁹⁹ In Athenian courts a wicker funnel atop the voting urns allowed jurors to cast their votes unseen.

ARISTOPHANES

τρίπαλαι κάθημαι βουλόμενός σ' εὐεργετεῖν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

έγὼ δὲ δεκάπαλαι γε καὶ δωδεκάπαλαι
1155 καὶ χιλιόπαλαι καὶ προπαλαιπαλαίπαλαι.

ΔΗΜΟΣ

έγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι
βδελύττομαί σφω καὶ προπαλαιπαλαίπαλαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οἶσθ' οὖν ὁ δρᾶσον;

ΔΗΜΟΣ

εἰ δὲ μή, φράσῃς γε σύ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἄφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονί,
ἴνα σ' εὖ ποιῶμεν ἔξ ἴσου.

ΔΗΜΟΣ

1160 δρᾶν ταῦτα χρῆ.
ἀπιτον.

ΑΛΛΑΝΤΟΠΩΛΗΣ καὶ ΠΑΦΛΑΓΩΝ
ἰδού.

ΔΗΜΟΣ

θέοιτ' αὖ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὑποθεῖν οὐκ ἐώ.

ΔΗΜΟΣ

ἀλλ' ἡ μεγάλως εὐδαιμονήσω τήμερον

KNIGHTS

and willing to serve you.

SAUSAGE SELLER

And I've been ready decennia, dodecennia, millenia, mil-lenni-enni-ennia past.

DEMOS

And I've been waiting for billionennia, and getting sick of you both for millenni-enni-ennia past.

SAUSAGE SELLER

Do you know what you should do?

DEMOS

If I don't, you'll tell me.

SAUSAGE SELLER

Start me and this guy from the same gate, so we have an equal shot at serving you.

DEMOS

That's what we should do. Go to the gate!

SAUSAGE SELLER AND PAPILAGON

Ready!

DEMOS

Go!

SAUSAGE SELLER and PAPILAGON race into the house.

SAUSAGE SELLER

No cutting in!

DEMOS

By god, my lovers are certainly going to make me blissfully

ARISTOPHANES

ὑπὸ τῶν ἐραστῶν, νὴ Δῖ, εἰ γὰρ θρύψομαι.

ΠΑΦΛΑΓΩΝ

όρᾶς, ἐγώ σοι πρότερος ἐκφέρω δίφρον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1165 ἀλλ' οὐ τράπεζαν· ἀλλ' ἐγὼ προτεραίτερος.

ΠΑΦΛΑΓΩΝ

ἰδοὺ φέρω σοι τήνδε μαζίσκην ἐγὼ
ἐκ τῶν ὄλων τῶν ἐκ Πύλου μεμαγμένην.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγὼ δὲ μυστίλας μεμυστιλημένας
ὑπὸ τῆς θεοῦ τῇ χειρὶ τὴλεφαντίνη.

ΔΗΜΟΣ

1170 ὡς μέγαν ἄρ' εἶχες, ὡς πότνια, τὸν δάκτυλον.

ΠΑΦΛΑΓΩΝ

ἐγὼ δ' ἔτνος γε πύσινον εὔχρων καὶ καλόν·
ἔτορυνε δ' αὐτὴ Παλλὰς ἡ Πυλαιμάχος.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὡς Δῆμ', ἐναργῶς ἡ θεός σ' ἐπισκοπεῖ.
καὶ νῦν ὑπερέχει σου χύτραν ζωμοῦ πλέαν.

ΔΗΜΟΣ

1175 οἵει γὰρ οἰκεῖσθ' ἀν ἔτι τήνδε τὴν πόλιν,
εἰ μὴ φανερῶς ἡμῶν ὑπερεῖχε τὴν χύτραν;

1163 εἰ Bentley: ἦ z

¹⁰⁰ *Pylaimachos* was an actual epithet of Athena, which Paphlagon uses to allude to Pylos.

KNIGHTS

happy today, if I play hard to get.

SAUSAGE SELLER and PAPHLAGON emerge.

PAPHLAGON

Look! I'm the first to feteh you something—a stool!

SAUSAGE SELLER

But not a table; I'm firster with that!

PAPHLAGON

Look, I've got this cookie for you, made from grain im-
ported from Pylos.

SAUSAGE SELLER

And I've got this spoon bread, indented by the ivory hand
of the Goddess.

DEMOS

Sovereign Goddess, you must have a very big finger!

PAPILAGON

I've got pea soup, fragrant and fine. And it was stirred by
Athena Battler at the Pylisades.¹⁰⁰

SAUSAGE SELLER

Demos, I can see with my own eyes that the Goddess
watches over you. Just now she's holding over your head a
potful of beef broth.

DEMOS

Of course; do you think there'd still be a eity here, if she
didn't visibly hold her pot over us?¹⁰¹

¹⁰¹ Misremembering a famous verse of Solon's (fr. 4.4 West),
substituting "pot" for "hands."

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

τουτὶ τέμαχός σοῦδωκεν ἡ Φοβεσιστράτη.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἡ δ' Ὁβριμοπάτρα γ' ἔφθὸν ἐκ ζωμοῦ κρέας
καὶ χόλικος ἡνύστρου τε καὶ γαστρὸς τόμον.

ΔΗΜΟΣ

1180 καλῶς γ' ἐποίησε τοῦ πέπλου μεμνημένη.

ΠΑΦΛΑΓΩΝ

ἡ Γοργολόφα σ' ἐκέλευε τουτοὺς φαγεῖν
ἔλατῆρος, ἵνα τὰς ναῦς ἐλαύνωμεν καλῶς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

λαβὲ καὶ ταδί νυν.

ΔΗΜΟΣ

καὶ τί τούτοις χρήσομαι
τοῖς ἐντέροις;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1185 εἰς τὰς τριήρεις ἐντερόνειαν ἡ θεός·
ἐπισκοπεῖ γὰρ περιφανῶς τὸ ναυτικόν.
ἔχε καὶ πιεῖν κεκραμένον τρία καὶ δύο.

ΔΗΜΟΣ

ώς ἡδύς, ὁ Ζεῦ, καὶ τὰ τρία φέρων καλῶς.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἡ Τριτογενὴς γὰρ αὐτὸν ἐνετριτώνισεν.

KNIGHTS

PAPHLAGON

This fish fillet here is the gift of Athena Chiller of Armies.

SAUSAGE SELLER

And from Athena Strong Like Her Father, beef boiled in
broth and a good cut of tripe and paunch.

DEMOS

Nice of her to remember the Robe we gave her!¹⁰²

PAPHLAGON

Athena of the Ghastly Plumes bids you taste this fine *roll*,
so our oarsmen can *row well*.

SAUSAGE SELLER

Then take these, too.

DEMOS

Just what am I supposed to do with these belly tripes?

SAUSAGE SELLER

They're shipped to you from the Goddess to use in the
bellies of our triremes; she obviously watches over the
fleet. Have a drink, too, mixed two parts wine to three of
water.

DEMOS

It's good, by god, and takes the three parts nicely!

SAUSAGE SELLER

Sure: Athena Tritogenes tritogenated it.¹⁰³

¹⁰² See 566 n.

¹⁰³ The epithet was explained in antiquity as deriving from
Lake Tritonis in Libya; here the Sausage Seller puns on *Tri-*
(three).

ARISTOPHANES

ΠΑΦΛΑΓΩΝ

1190 λαβέ νυν πλακοῦντος πίονος παρ' ἐμοῦ τόμον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

παρ' ἐμοῦ δ' ὅλον γε τὸν πλακοῦντα τουτού.

ΠΑΦΛΑΓΩΝ

ἀλλ' οὐ λαγῷ ἔξεις ὁπόθεν δῶς· ἀλλ' ἔγώ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οἵμοι, πόθεν λαγῷ μοι γενήσεται;
ὦ θυμέ, νυνὶ βωμολόχον ἔξευρέ τι.

ΠΑΦΛΑΓΩΝ

ὅρᾶς τάδ', ὦ κακόδαιμον;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1195 οὐδείς γάρ ως ἔμ' ἔρχονται τινες
πρέσβεις ἔχοντες ἀργυρίου βαλλάντια.

ΠΑΦΛΑΓΩΝ

ποῦ ποῦ;

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί δέ σοι τοῦτ'; οὐκ ἔάσεις τοὺς ξένους;
ὦ Δημίδιον, ὥρᾶς τὰ λαγῷ ἃ σοι φέρω;

ΠΑΦΛΑΓΩΝ

1200 οἵμοι τάλας, ἀδίκως γε τᾶμ' ὑφῆρπασας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

νὴ τὸν Ποσειδῶ, καὶ σὺ γὰρ τοὺς ἐκ Πύλου.

KNIGHTS

PAPHLAGON

Now have a slice of luscious cheesecake, with my compliments.

SAUSAGE SELLER

And with my compliments, have this whole cheesecake.

PAPHLAGON

But you don't have a source for hare's meat to give him; I do.

SAUSAGE SELLER

(aside) Damn! Where will I come up with harc's meat? It's time, my soul, to think up some tomfoolery.

PAPILAGON

(producing a hare) Take a look at this, you loser!

SAUSAGE SELLER

I don't care, because here come some ambassadors with bags of silver, to see me!

PAPHLAGON

(dropping the hare) Where? Where?

SAUSAGE SELLER

What's it to you? Why don't you leave the foreigners alone?

(picking up the hare) My precious Demos, see the hare's meat I've got for you?

PAPHLAGON

Damn it all, you pinched my hare! That's unfair!

SAUSAGE SELLER

By Poseidon, it isn't: I'm just imitating you with the men from Pylos!

ARISTOPHANES

ΔΗΜΟΣ

εἴπ', ἀντιβολῶ, πῶς ἐπενόησας ἀρπάσαι;

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμ' ἔμόν.

ΠΑΦΛΑΓΩΝ

ἐγὼ δ' ἐκινδύνευσ', ἐγὼ δ' ὥπτησά γε.

ΔΗΜΟΣ

1205 ἄπιθ'. οὐ γὰρ ἀλλὰ τοῦ παραθέντος ἡ χάρις.

ΠΑΦΛΑΓΩΝ

οἵμοι κακοδαίμων, ὑπεραναιδευθήσομαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τί οὐ διακρίνεις, Δῆμ', ὅπότερός ἐστι νῷν
ἀνὴρ ἀμείνων περὶ σὲ καὶ τὴν γαστέρα;

ΔΗΜΟΣ

1210 τῷ δῆτ' ἀν νῦμᾶς χρησάμενος τεκμηρίω
δόξαιμι κρίνειν τοῖς θεαταῖσιν σοφῶς;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγὼ φράσω σοι. τὴν ἐμὴν κίστην ἵων
ξύλλαβε σιωπῆ καὶ βασάνισον ἄττ' ἔνι,
καὶ τὴν Παφλαγόνος· κάμέλει κρινεῖς καλῶς.

ΔΗΜΟΣ

φέρ' ἵδω, τί οὖν ἔνεστιν;

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐχ ὁρᾶς κενήν,

1215 ὁ παππίδιον; ἄπαντα γάρ σοι παρεφόρουν.

KNIGHTS

DEMOS

Tell me, please, where you got the idea of pinching that?

SAUSAGE SELLER

The Goddess thought it up, I pulled the job.

PAPHLAGON

But it was I took the risk, and I that roasted the meat!

DEMOS

Go on! Nobody but the server gets thanked.

PAPHLAGON

Great heavens me, I'm going to be out-brazened!

SAUSAGE SELLER

Why not decide once and for all, Demos, which of us is the better man for you and your stomach?

DEMOS

Well, what do you think the audience would accept as evidence of a smart decision?

SAUSAGE SELLER

I'll tell you. Don't say a word, just go pick up my basket and examine what's in it; Paphlagon's too. Don't worry, you'll make a good decision.

DEMOS

(opening the *Sausage Seller's basket*) Let's see now, what's in it?

SAUSAGE SELLER

Daddy, don't you see it's empty? I brought everything to your table.

ARISTOPHANES

ΔΗΜΟΣ

αῦτη μὲν ἡ κίστη τὰ τοῦ δῆμου φρονεῖ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

βάδιζέ νυν καὶ δεῦρο πρὸς τὴν Παφλαγόνος.
ὅρᾶς τάδ';

ΔΗΜΟΣ

οἵμοι, τῶν ἀγαθῶν ὅσων πλέα.
ὅσον τὸ χρῆμα τοῦ πλακοῦντος ἀπέθετο·
1220 ἐμοὶ δ' ἔδωκεν ἀποτεμὼν τυννουτονί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τοιαῦτα μέντοι καὶ πρότερόν σ' ἡργάζετο·
σοὶ μὲν προσεδίδουν μικρὸν ὅν ἐλάμβανεν,
αὐτὸς δ' ἔαυτῷ παρετίθει τὰ μείζονα.

ΔΗΜΟΣ

ὦ μιαρέ, κλέπτων δή με ταῦτ' ἔξηπάτας;
1225 ἐγὼ δέ τυ ἐστεφάνιξα κὴδωρησάμαν.

ΠΑΦΛΑΓΩΝ

ἐγὼ δ' ἔκλεπτον ἐπ' ἀγαθῷ γε τῇ πόλει.

ΔΗΜΟΣ

κατάθου ταχέως τὸν στέφανον, ἵν' ἐγὼ τουτῷ
αὐτὸν περιθῶ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

κατάθου ταχέως, μαστιγία.

ΠΑΦΛΑΓΩΝ

οὐ δῆτ', ἐπεί μοι χρησμός ἐστι Πυθικὸς
1230 φράζων, ύψος οὐδὲν δέησέ μ' ἡττᾶσθαι μόνου.

KNIGHTS

DEMOS

Say, this is a basket with Demos' interests at heart!

SAUSAGE SELLER

Now come over here to Paphlagon's. (*opening it*) See this?

DEMOS

My goodness, it's crammed; look at all the goodies! Have a look at the cheesecake he's put aside for himself! And he cut me off a slice no bigger than *this*!

SAUSAGE SELLER

That's what he did to you all along, tossing you a petty piece of his profits and putting away the lion's share for himself.

DEMOS

You scum, is that how you robbed me blind, and me that crowned and endowed you?

PAPHLAGON

But I stole for the good of the city!

DEMOS

Lay down that crown this instant; I'm going to put it on his head.

SAUSAGE SELLER

This instant, you scamp!

PAPHLAGON

No! I've got a Pythian oracle specifying the only one destined to defeat me.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

τούμόν γε φράζων ὄνομα καὶ λίαν σαφῶς.

ΠΑΦΛΑΓΩΝ

καὶ μήν σ' ἐλέγξαι βούλομαι τεκμηρίω,
εἴ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφάτοις.
καί σου τοσοῦτο πρῶτον ἐκπειράσομαι
1235 παῖς ὃν ἔφοίτας εἰς τίνος διδασκάλου;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐν ταῖσιν εὔστραις κονδύλοις ἡρμοττόμην.

ΠΑΦΛΑΓΩΝ

πῶς εἶπας; ὡς μού χρησμὸς ἅπτεται φρενῶν.
εἰέν.

ἐν παιδοτρίβου δὲ τίνα πάλην ἐμάνθανες;

ΑΛΛΑΝΤΟΠΩΛΗΣ

κλέπτων ἐπιορκεῖν καὶ βλέπειν ἐναντίον.

ΠΑΦΛΑΓΩΝ

1240 ὁ Φοῖβ' "Απολλον Λύκιε, τί ποτέ μ' ἐργάσει;
τέχνην δὲ τίνα ποτ' εἶχες ἐξανδρούμενος;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἡλλαντοπώλουν καὶ τι καὶ βινεσκόμην.

ΠΑΦΛΑΓΩΝ

οἵμοι κακοδαίμων· οὐκέτ' οὐδέν εἰμ' ἐγώ.
λεπτή τις ἐλπίς ἔστ' ἐφ' ἥς ὀχούμεθα.
1245 καί μοι τοσοῦτον εἰπέ· πότερον ἐν ἀγορᾷ
ἡλλαντοπώλεις ἐτεὸν ἢ πὶ ταῖς πύλαις;

KNIGHTS

SAUSAGE SELLER

Specifying my name, and with perfect clarity.

PAPHLAGON

Well then, I'd like to question you to see whether you match up with the god's prophetic utterances. First, let me ask you this: when you were a boy, whose school did you attend?

SAUSAGE SELLER

The school of hard knocks, in the slaughterhouse district.

PAPHLAGON

What's that you say? How the oracle bites me to the quick! Now then: at the wrestling school, what technique did you learn?

SAUSAGE SELLER

When stealing, to look them in the eye and swear I didn't do it.

PAPHLAGON

"Phoebus Apollo of Lycia, what do you mean to do to me?"¹⁰⁴ And when you were becoming a man, what sort of trade did you follow?

SAUSAGE SELLER

I sold sausages, and now and then I also sold my arse.

PAPHLAGON

Oh, I'm damned! This is the absolute end of me! There's but a splinter of hope keeping me afloat. And it's this: tell me, did you sell sausages in the marketplace or at the city gates?

¹⁰⁴ From Euripides' *Telephus*, fr 700.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐπὶ ταῖς πύλαισιν, οὐ τὸ τάριχος ὕνιον.

ΠΑΦΛΑΓΩΝ

οἵμοι, πέπρακται τοῦ θεοῦ τὸ θέσφατον.

κυλίνδετ' εἴσω τόνδε τὸν δυσδαιμονα.

1250 ὁ στέφανε, χαίρων ἄπιθι, καί σ' ἄκων ἐγὼ
λείπω· σὲ δ' ἄλλος τις λαβὼν κεκτήσεται,
κλέπτης μὲν οὐκ ἀν μᾶλλον, εὐτυχὴς δ' ἵσως.

ΑΛΛΑΝΤΟΠΩΛΗΣ

Ἐλλάνιε Ζεῦ, σὸν τὸ νικητήριον.

ΟΙΚΕΤΗΣ Α'

ὁ χαῖρε καλλίνικε· καὶ μέμνησ' ὅτι

1255 ἀνὴρ γεγένησαι δι' ἐμέ· καί σ' αἰτῶ βραχύ,
ὅπως ἔσομαί σοι Φάνος ὑπογραφεὺς δικῶν.

ΔΗΜΟΣ

ἔμοὶ δέ γ' ὅ τι σοι τοῦνομ' εἴπ'.

ΑΛΛΑΝΤΟΠΩΛΗΣ

Ἄγοράκριτος·

ἐν τάγορᾳ γὰρ κρινόμενος ἐβοσκόμην.

ΔΗΜΟΣ

Ἄγορακρίτῳ τοίνυν ἐμαυτὸν ἐπιτρέπω

¹⁰⁵ From Euripides' *Bellerophon*, fr. 310, substituting "roll" for "take." ¹⁰⁶ Parodies the heroine's farewell in Euripides' *Alcestis* 177-82.

¹⁰⁷ Mentioned as a crony of Cleon's in *Wasps* 1220.

KNIGHTS

SAUSAGE SELLER

At the gates, where they sell cheap fish.

PAPHLAGON

Ah me, the god's own fateful prophecy has come to pass!
"Roll me inside, utterly ill-starred!"¹⁰⁵ Begone and fare-well, my crown; against my will do I abandon you.

"Some other man will take you as his own,
no greater thief, but luckier perhaps."¹⁰⁶

Paphlagon tosses the Sausage Seller his crown and swoons upon the eccyclema.

SAUSAGE SELLER

Zeus of the Hellenes, yours the prize of victory!

FIRST SLAVE

(appearing at the doorway) Hail, fair victor, and bear in mind that you became a big shot thanks to me. And I'll ask only a small favor, that you make me your Phanus,¹⁰⁷ your notary for indictments.

DEMOS

And now tell me what your name is.

SAUSAGE SELLER

Agoracritus, because I made my way by haggling in the marketplace.¹⁰⁸

DEMOS

Then to Agoracritus' stewardship I commit myself, and to

¹⁰⁸ Sausage Seller comically etymologizes the name, which properly means "chosen by the assembly." Aristophanes probably intends no allusion to the famous Parian sculptor who worked with Phidias.

ARISTOPHANES

1260 καὶ τὸν Παφλαγόνα παραδίδωμι τουτονί.

ΑΛΛΑΝΤΟΠΩΛΗΣ

καὶ μὴν ἔγώ σ', ὁ Δῆμε, θεραπεύσω καλῶς,
ὅσθ' ὁμολογέÎν σε μηδέν' ἀνθρώπων ἐμοῦ
ἰδεÎν ἀμείνω τῇ Κεχηναίων πόλει.

ΧΟΡΟΣ

(στρ) τί κάλλιον ἀρχομένοι—

1265 σιν ἦ καταπαυμένοισιν

ἢ θοᾶν ἵππων ἐλατῆρας ἀείδειν

μηδὲν εἰς Λυσίστρατον,

μηδὲ Θούμαντιν τὸν ἀνέστιον αὖ λυ—

πεῖν ἑκούσῃ καρδίᾳ;

1270 καὶ γὰρ οὗτος, ὁ φίλ' Ἀπολλον, ἀεὶ πει—

νῆ, θαλεροῖς δακρύοις

σᾶς ἀπτόμενος φαρέτρας

Πυθῶνι δίᾳ μὴ κακῶς πένεσθαι.

ΚΟΡΤΦΑΙΟΣ

λοιδορῆσαι τοὺς πονηροὺς οὐδέν ἐστ' ἐπίφθονον,

1275 ἀλλὰ τιμὴ τοῖσι χρηστοῖς, ὅστις εὖ λογίζεται.

εἰ μὲν οὖν ἄνθρωπος, ὃν δεῖ πόλλ' ἀκοῦσαι καὶ κακά,

αὐτὸς ἦν ἔνδηλος, οὐκ ἀνδρὸς ἐμνήσθην φίλον.

νῦν δ' Ἀρίγνωτον γὰρ οὐδεὶς ὅστις οὐκ ἐπίσταται,

ὅστις ἢ τὸ λευκὸν οἶδεν ἢ τὸν ὄρθιον νόμον.

1280 ἔστιν οὖν ἀδελφὸς αὐτῷ τοὺς τρόπους οὐ συγγενής,

¹⁰⁹ Ridiculed for emaciation in Hermippus fr. 36.

KNIGHTS

his custody I commit this Paphlagon here.

SAUSAGE SELLER

And you can count on me, Demos, for fine service, so you'll agree you've never seen anyone better than me for the city of Suckrthenians!

The eccyclema is withdrawn as DEMOS and SAUSAGE SELLER go inside.

CHORUS

What finer way
for drivers of swift horses
to begin or end a song than by singing
nothing against Lysistratus,
nor bringing the homeless Thumantis¹⁰⁹ further grief
light-heartedly?
Because he's always hungry, dear Apollo,
and weeping hot tears
he clutches your quiver in holy Pytho,
begging relief from his cursed poverty.

CHORUS LEADER

There's nothing invidious about calling bad people names; it's a way to honor good people, if you stop to think about it. Thus, if the man who's about to be called lots of bad names were well known in his own right, I wouldn't mention a gentleman who's a friend of mine. But it's a fact that everyone who can tell good music from bad knows who Arignotus is.¹¹⁰ Now Arignotus has a brother of dis-

¹¹⁰ Son of Automenes, a very popular lyre player; cf. *Wasps* 1277-78.

’Αριφράδης πονηρός. ἀλλὰ τοῦτο μὲν καὶ βούλεται
 ἐστὶ δ' οὐ μόνον πονηρός, οὐ γὰρ οὐδὲ ἀν ἡσθόμην,
 οὐδὲ παμπόνηρος, ἀλλὰ καὶ προσεξηγύρηκέ τι.
 τὴν γὰρ αὐτοῦ γλωτταν αἰσχραῖς ἥδοναῖς λυμαίνεται,
 1285 ἐν κασταυρείοισι λείχων τὴν ἀπόπτυστον δρόσον,
 καὶ μολύνων τὴν ὑπήνην καὶ κυκῶν τὰς ἐσχάρας,
 καὶ Πολυμνήστεια ποιῶν καὶ ξυνῶν Οἰωνίχῳ.
 ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφόδρα βδελύττεται,
 οὗποτ’ ἐκ ταύτου μεθ’ ἡμῶν πίεται ποτηρίου.

ΧΟΡΟΣ

(ἀντ) ἦ πολλάκις ἐννυχίαι—
 1291 σι φροντίσι συγγεγένημαι,
 καὶ διεζήτηχ’ ὁπόθεν ποτὲ φαύλως
 ἐσθίει Κλεώνυμος.
 φασὶ μὲν γὰρ αὐτὸν ἐρεπτόμενον τὰ
 1295 τῶν ἔχόντων ἀνέρων
 οὐκ ἀν ἔξελθεῖν ἀπὸ τῆς σιπύης· τοὺς δ'
 ἀντιβολεῖν ἀν ὁμῶς·
 ἵθ’, ὡ ἄνα, πρὸς γονάτων,
 ἔξελθε καὶ σύγγνωθι τῇ τραπέζῃ.

ΚΟΡΤΦΑΙΟΣ

1300 φασὶν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις εἰς λόγον,
 καὶ μίαν λέξαι τιν’ αὐτῶν, ἥτις ἦν γεραιτέρα·
 “οὐδὲ πυνθάνεσθε ταῦτ’, ὡ παρθένοι, τὰν τῇ πόλει;

¹¹¹ Probably the character in a Socratic dialogue by Aeschines of Sphettus who claimed to be a pupil of Anaxagoras (Athenaeus

KNIGHTS

similar character, Ariphrades the sleazy.¹¹¹ Yes, that's what he likes to be. But he's not merely sleazy, or I wouldn't even have noticed him, nor even utterly sleazy. The fact is, he's added a brand new meaning to the term. He pollutes his own tongue with disgraceful gratifications, licking the detestable dew in bawdyhouses, besmirching his beard, disturbing the ladies' hotpots, acting like Polynestus¹¹² and on intimate terms with Oeonichus.¹¹³ Anyone who doesn't loathe such a man will never drink from the same cup with me.

CHORUS

Oft in the dark of night
have I communed with my thoughts
and wondered where on earth Cleonymus
gets off eating so happy-go-luckily.
For they do say that he used to pig out
on the substance of rich men
and wouldn't leave the trough,
though they would all beg him,
"By your knees we implore you, sir,
have mercy on the table and leave!"

CHORUS LEADER

They say that the triremes got together for a conference,
and one of them, a senior ship, said, "Young ladies, don't
you even want to know about this business in the city?

5.220b-c); less likely the "ridiculer" of tragic diction criticized in Aristotle *Poetics* 1458b31. Aristophanes attacks him again in *Wasps* 1280-83 and *Peace* 883-85.

¹¹² A seventh-century lyric poet from Colophon.

¹¹³ Mentioned in connection with music in an anonymous comic fragment (*adesp.* 396).

φασὶν αἰτεῖσθαι τιν' ἡμῶν ἔκατὸν εἰς Καρχηδόνα,
 ἄνδρα μοχθηρὸν πολίτην, ὁξίνην ‘Τπέρβολον’
 1305 ταῖς δὲ δόξαι δεινὸν εἶναι τοῦτο κούκ ἀνασχετόν,
 καί τιν' εἰπεῖν, ἥτις ἀνδρῶν ἀστον οὐκ ἐληλύθει
 ‘ἀποτρόπαι’, οὐ δῆτ’ ἐμοῦ γ' ἀρξει ποτ’, ἀλλ’ ἐάν
 με χρῆ,
 ὑπὸ τερηδόνων σαπεῖσ’ ἐνταῦθα καταγηράσομαι.”
 “οὐδὲ Ναυφάντης γε τῆς Ναύσωνος, οὐ δῆτ’, ὡς θεοί,
 1310 εἴπερ ἐκ πεύκης γε κάγῳ καὶ ξύλων ἐπηγνύμην.
 ἦν δ’ ἀρέσκη ταῦτ’ Ἀθηναίοις, καθῆσθαι μοι δοκῶ
 εἰς τὸ Θησεῖον πλεούσας ἢ πì τῶν σεμνῶν θεῶν.
 οὐ γὰρ ἡμῶν γε στρατηγῶν ἐγχανεῖται τῇ πόλει·
 ἀλλὰ πλείτω χωρὶς αὐτὸς ἐσ κόρακας, εἰ βούλεται,
 1315 τὰς σκάφας, ἐν αἷς ἐπώλει τοὺς λύχνους, καθελ-
 κύσας.”

ΑΛΛΑΝΤΟΠΩΛΗΣ

εὐφημεῖν χρὴ καὶ στόμα κλήειν καὶ μαρτυριῶν
 ἀπέχεσθαι,
 καὶ τὰ δικαστήρια συγκλήειν, οἵς ἡ πόλις ἦδε
 γέγηθειν,
 ἐπὶ καιναῖσιν δ’ εύτυχίαισιν παιωνίζειν τὸ θέατρον.

ΚΟΡΤΦΑΙΟΣ

ὦ ταῖς ἱεραῖς φέγγος Ἀθήναις καὶ ταῖς νήσοις ἐπί-
 κουρε,
 1320 τίν' ἔχων φήμην ἀγαθὴν ἥκεις, ἐφ' ὅτῳ κνισῶμεν
 ἀγνιάς;

KNIGHTS

They're saying that somebody's requisitioning a hundred of us for an expedition to Carthage, a lowlife male citizen, that brackish Hyperbolus." They all agreed that this was awful and intolerable, and one of them spoke up, who'd never been boarded by men, "God forbid he should ever be my commander! If need be, I'd sooner grow dilapidated right here and be rotted by woodworms!" And another said, "Nor will he command Nauphante, daughter of Nauson,¹¹⁴ heavens no, or I wasn't built of pine timbers! If that's what appeals to the Athenians, then I suggest we sail to the Theseum or the shrine of the Furies and sit in asylum. Never shall he make a fool of the city by being our commander. If he wants to go sailing, let him launch those trays where he used to display his lamps for sale, and sail off all by himself to hell!"

Enter SAUSAGE SELLER

SAUSAGE SELLER

Keep your language pure, everyone; close your mouths, call no more witnesses, shut up the lawcourts that this city's so fond of, and on the occasion of our revolutionary good luck, let the audience sing a paeon!

CHORUS LEADER

Light of holy Athens and protector of the islands, what glad tidings do you bring, that we should fill our boulevards with the aromas of sacrifice?

¹¹⁴ Appropriately nautical names; Nauphante is otherwise unattested in Attica.

¹³⁰³ Χαλκηδόνα v.l. Γ Σ

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὸν Δῆμον ἀφεψήσας ὑμῖν καλὸν ἔξι αἰσχροῦ πεποίηκα.

ΚΟΡΤΦΑΙΟΣ

καὶ ποῦ στιν νῦν, ὡς θαυμαστὰς ἔξευρίσκων ἐπινοίας;

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐν ταῖσιν ιοστεφάνοις οἴκει ταῖς ἀρχαίαισιν
Ἄθηναις.

ΚΟΡΤΦΑΙΟΣ

πῶς ἂν ἴδοιμεν; πούαν τιν' ἔχει σκευήν; ποῖος
γεγένηται;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1325 οὗός περ Ἀριστήδη πρότερον καὶ Μιλτιάδη
ξυνεσίτει.

ὅψεσθε δέ· καὶ γὰρ ἀνοιγνυμένων ψόφος ἥδη τῶν
προπυλαίων·

ἀλλ' ὀλολύξατε φαινομέναισιν ταῖς ἀρχαίαισιν
Ἄθηναις

καὶ θαυμασταῖς καὶ πολυνύμνοις, ἵν' ὁ κλεινὸς
Δῆμος ἐνοικεῖ.

ΚΟΡΤΦΑΙΟΣ

ὦ ταὶ λιπαραὶ καὶ ιοστέφανοι καὶ ἀριζήλωτοι
Ἄθηναι,

1330 δείξατε τὸν τῆς Ἑλλάδος ἡμῖν καὶ τῆς γῆς τῆσδε
μόναρχον.

KNIGHTS

SAUSAGE SELLER

I've boiled down Demos for you and transformed him from ugly to handsome.

CHORUS LEADER

And where is he now, you inventor of wondrous conceptions?

SAUSAGE SELLER

He lives in the violet-crowned Athens of old.

CHORUS LEADER

How can we see him? What sort of outfit is he wearing?
What sort of man is he now?

SAUSAGE SELLER

He's as he was when his messmates were Aristides and Miltiades.¹¹⁵ You'll soon see for yourselves: that's the sound of the Propylaea being opened. Now raise a cheer for the reappearance of the Athens of old, wonderful and celebrated in so many songs, home of the renowned Demos!

A facade is revealed, transforming the scene building into the Athens of Old.

CHORUS

Oh Athens the gleaming, the violet-crowned, the envy of all, show us the monarch of Greece and of this land!

Demos emerges from the gates, now young and handsome.

¹¹⁵ Athenian heroes of the Persian War era.

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

ὅδ' ἐκεῖνος ὄρᾶν τεττιγοφόρας, τάρχαιώ σχήματι
λαμπρός·
οὐ χοιρινῶν ὅζων, ἀλλὰ σπονδῶν, σμύρνη κατά-
λειπτος.

ΚΟΡΤΦΑΙΟΣ

χαῖρ', ὁ βασιλεὺς τῶν Ἑλλήνων· καὶ σοι ξυγχαί-
ρομεν ἡμεῖς·
τῆς γὰρ πόλεως ἕξια πράττεις καὶ τοῦ Μαραθῶνι
τροπαίου.

ΔΗΜΟΣ

1335 ὁ φίλτατ' ἀνδρῶν, ἐλθὲ δεῦρ', Ἀγοράκριτε.
ὅσα με δέδρακας ἀγάθ' ἀφεψήσας.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἐγώ;
ἀλλ', ὁ μέλ', οὐκ οἶσθ' οἷος ἥσθ' αὐτὸς πάρος,
οὐδ' οἵ ἔδρας· ἐμὲ γὰρ νομίζοις ἀν θεόν.

ΔΗΜΟΣ

τί δ' ἔδρων πρὸ τοῦ, κάτειπε, καὶ ποῖός τις ἦ;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1340 πρῶτον μέν, ὅπότ' εἴποι τις ἐν τὴκκλησίᾳ·
“ὁ Δῆμος”, ἐραστής εἰμι σὸς φιλῶ τέ σε
καὶ κήδομαί σου καὶ προβουλεύω μόνος”,
τούτοις ὅπότε χρήσαιτό τις προοιμίοις,
ἀνωρτάλιζες κάκεροντίας.

KNIGHTS

SAUSAGE SELLER

Here he is for all to see, wearing a golden erieket, resplendent in his old-time costume, smelling not of ballot shells but peace accords, and anointed with myrrh.

CHORUS

Hail, king of the Greeks! We too share your joy, for your condition is worthy of the city and the trophy at Marathon.

DEMOS

Agoraeritus, dearest of men, come over here. Your boiling has done wonders for me!

SAUSAGE SELLER

Who, me? My dear fellow, if you only knew what you were like before and how you used to act, you'd worship me like a god!

DEMOS

Tell me, how did I used to act, and what was I like?

SAUSAGE SELLER

First of all, whenever somebody said in the Assembly, "Demos, I'm your lover and I cherish you, and I alone care for you and think for you," whenever anybody started a speech with that stuff, you'd flap your wings and toss your horns.

ARISTOPHANES

ΔΗΜΟΣ

ἐγώ;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1345 εἰτ' ἐξαπατήσας σ' ἀντὶ τούτων ὥχετο.

ΔΗΜΟΣ

τί φῆς; ταυτί μ' ἔδρων, ἐγὼ δὲ τοῦτ' οὐκ ἡσθόμην;

ΑΛΛΑΝΤΟΠΩΛΗΣ

τὰ δ' ὅτα γάρ σου νὴ Δί' ἐξεπετάννυτο
ῶσπερ σκιάδειον καὶ πάλιν ξυνήγετο.

ΔΗΜΟΣ

οὗτως ἀνόητος ἐγεγενήμην καὶ γέρων;

ΑΛΛΑΝΤΟΠΩΛΗΣ

1350 καὶ νὴ Δί' εἴ γε δύο λεγοίτην ρήτορε,
ὅ μὲν ποιεῖσθαι ναῦς μακράς, ὃ δ' ἔτερος αὖ
καταμισθοφορῆσαι τοῦθ', ὃ τὸν μισθὸν λέγων
τὸν τὰς τριήρεις παραδραμὼν ἄν ὥχετο.
οὗτος, τί κύπτεις; οὐχὶ κατὰ χώραν μενεῖς;

ΔΗΜΟΣ

1355 αἰσχύνομαί τοι ταῖς πρότερον ἀμαρτίαις.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ἀλλ' οὐ σὺ τούτων αἴτιος, μὴ φροντίσῃς,
ἀλλ' οἴ σε ταῦτ' ἐξηπάτων. νυνδὶ φράσον·
ἔάν τις εἴπῃ βωμολόχος ξυνήγορος·
“οὐκ ἔστιν ὑμῖν τοῖς δικασταῖς ἄλφιτα,
1360 εἰ μὴ καταγνώσεσθε ταύτην τὴν δίκην,”
τοῦτον τί δράσεις, εἰπέ, τὸν ξυνήγορον;

KNIGHTS

THE DEMOS

I did?

SAUSAGE SELLER

And then in return he got away with cheating you.

DEMOS

You don't say! They did that to me, and I didn't catch on?

SAUSAGE SELLER

They certainly did, because your ears would open up like a parasol and flap shut again.

DEMOS

Was I that mindless and senile?

SAUSAGE SELLER

You certainly were, and if two politicians were making proposals, one to build long ships and the other to spend the same sum on state pay, the pay man would walk all over the trireme man. Here, why are you hanging your head? Won't you stand your ground?

DEMOS

It's that I'm ashamed of my former mistakes.

SAUSAGE SELLER

But you aren't to blame for them, never think it! The blame's with those who deceived you this way. Tell me afresh: if some tomfool advocate says, "there's no grain for you jurymen unless you convict in this case," what will you do to that advocate, eh?

ARISTOPHANES

ΔΗΜΟΣ

ἄρας μετέωρον εἰς τὸ βάραθρον ἐμβαλῶ,
ἐκ τοῦ λάρυγγος ἐκκρεμάσας ὑπέρβολον.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τουτὶ μὲν ὄρθως καὶ φρονίμως ἥδη λέγεις.
1365 τὰ δ' ἄλλα, φέρ' ἵδω, πῶς πολιτεύσει; φράσον.

ΔΗΜΟΣ

πρῶτον μὲν ὅπόσοι ναῦς ἐλαύνουσιν μακράς,
καταγομένοις τὸν μισθὸν ἀποδώσω ὑπελῆ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

πολλοῖς γ' ὑπολίσποις πυγιδίουσιν ἔχαρίσω.

ΔΗΜΟΣ

1370 ἔπειθ' ὄπλίτης ἐντεθεὶς ἐν καταλόγῳ
οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται,
ἄλλ' οὗπερ ἦν τὸ πρῶτον ἔγγεγράψεται.

ΑΛΛΑΝΤΟΠΩΛΗΣ

τοῦτ' ἔδακε τὸν πόρπακα τὸν Κλεωνύμου.

ΔΗΜΟΣ

οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

ποῦ δῆτα Κλεισθένης ἀγοράσει καὶ Στράτων;

ΔΗΜΟΣ

1375 τὰ μειράκια ταυτὶ λέγω τὰν τῷ μύρῳ,
ἄστωμυλεῖται τοιαδὴ καθήμενα·
σοφός γ' ὁ Φαίαξ δεξιῶς τ' οὐκ ἀπέθανεν.

KNIGHTS

DEMOS

I'll hoist him in the air and toss him into the death pit, with Hyperbolus hung around his throat!

SAUSAGE SELLER

That's the way; now you're talking correctly and sensibly. As for the rest of your policies, give me an idea how you'll behave.

DEMOS

In the first place, to all the men who row long ships, as soon as they make port, I'll pay in full what they're owed.

SAUSAGE SELLER

You're making a lot of half-flattened rear ends happy!

DEMOS

Furthermore, no man once entered on a muster roll for infantry service is to be transferred to a different list by using private influence; he will stay on his original list.

SAUSAGE SELLER

That bites Cleonimus right in the shield handle!

DEMOS

And no one without a beard will rendezvous in the market-place.

SAUSAGE SELLER

Then where are Cleisthenes and Strato going to do their rendezvousing?

DEMOS

I mean these teenagers in the scent shops, who sit around chattering like this: "Oh, Phaeax is a sharp one, and how

συνερκτικὸς γάρ ἐστι καὶ περαντικός,
 καὶ γυνωμοτυπικὸς καὶ σαφῆς καὶ κρουστικός,
 1380 καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐκονν καταδακτυλικὸς σὺ τοῦ λαλητικοῦ;

ΔΗΜΟΣ

μὰ Δί', ἀλλ' ἀναγκάσω κυνηγετεῖν ἐγὼ
 τούτους ἅπαντας, παυσαμένους ψηφισμάτων.

ΑΛΛΑΝΤΟΠΩΛΗΣ

1385 ἔχε νῦν ἐπὶ τούτοις τουτονὶ τὸν ὄκλαδίαν
 καὶ παῖδ' ἐνόρχην, ὅσπερ οἴστει τόνδε σοι·
 καν που δοκῆ σοι, τοῦτον ὄκλαδίαν ποίει.

ΔΗΜΟΣ

μακάριος εἰς τάρχαια δὴ καθίσταμαι.

ΑΛΛΑΝΤΟΠΩΛΗΣ

φήσεις γ', ἐπειδὰν τὰς τριακοντούτιδας
 σπονδὰς παραδῶ σοι. δεῦρ' ἵθ', αἱ Σπονδαί, ταχύ.

ΔΗΜΟΣ

1390 ὦ Ζεῦ πολυτίμηθ', ώστε καλαί. πρὸς τῶν θεῶν,
 ἔξεστιν αὐτῶν κατατριακοντούτισαι;
 πῶς ἔλαβες αὐτὰς ἐτεόν;

1378 συνερτικὸς v.l. Σ

¹¹⁶ See [Andocides] 4.36-37. Phaeax would later make an important expedition to Sicily (Thucydides 5.4-5) and received votes in the ostracism of Hyperbolus c. 416.

KNIGHTS

resourceful in beating that capital charge!¹¹⁶ He's intimidative, penetrative, aphoristically originative, clear and aggressive, and superlatively terminative of the obstreperative."¹¹⁷

SAUSAGE SELLER

To the talkative you're not flippative of the finger, are you?

DEMOS

God no, I intend to put a stop to their decree mongering and force them all to go hunting!

Enter a Slave Boy with a chair at Sausage Seller's signal.

SAUSAGE SELLER

On that understanding, please accept this split-bottom chair and a well hung boy to carry it for you. And if you ever get the urge, use the boy as your split bottom too.

DEMOS

Happy me, I'm really starting to relive the good old days!

SAUSAGE SELLER

You'll certainly say so when I present you with the thirty-year peace treaties. Come out here on the double, you Treaties!

Enter two Treaties, costumed as girls.

DEMOS

Glory to Zeus, they're pretty! God love me, is it OK if I lay them down and ratify them? Where did you ever get hold of them?

¹¹⁷ By contrast, Eupolis calls Phaeax a chatterer and an ineffective orator (fr. 116).

ARISTOPHANES

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐ γὰρ ὁ Παφλαγῶν
ἀπέκρυψε ταύτας ἔνδον, ἵνα σὺ μὴ λάβῃς;
νῦν οὖν ἐγώ σοι παραδίδωμ' εἰς τοὺς ἀγροὺς
αὐτὰς ἰέναι λαβόντα.

ΔΗΜΟΣ

1395 τὸν δὲ Παφλαγόνα,
ὅς ταῦτ' ἔδρασεν, εἴφ' ὅ τι ποιήσεις κακόν.

ΑΛΛΑΝΤΟΠΩΛΗΣ

οὐδὲν μέγ' ἀλλ' ἡ τὴν ἐμὴν ἔξει τέχνην
ἐπὶ ταῖς πύλαις ἀλλαντοπωλήσει μόνος,
τὰ κύνεια μειγνὺς τοῖς ὀνείοις πράγμασιν,
1400 μεθύων τε ταῖς πόρναισι λοιδορήσεται,
κακ τῶν βαλανείων πίεται τὸ λούτριον.

ΔΗΜΟΣ

εὖ γ' ἐπενόησας οὐπέρ ἔστιν ἄξιος,
πόρναισι καὶ βαλανεύσι διακεκραγέναι.
καί σ' ἀντὶ τούτων εἰς τὸ πρυτανεῖον καλῶ
εἰς τὴν ἔδραν θ', ἵν' ἐκεῖνος ἦν ὁ φαρμακός.
ἐπου δὲ ταυτηνὶ λαβὼν τὴν βατραχίδα·
κάκεῖνον ἐκφερέτω τις ὡς ἐπὶ τὴν τέχιην,
ἵν' ἴδωσιν αὐτὸν, οἷς ἐλωβᾶθ', οἱ ξένοι.

KNIGHTS

SAUSAGE SELLER

Why, wasn't Paphlagon hiding these Treaties in the house all along, so you couldn't get at them? Now I'm presenting them to you to take back home to your farms.

DEMOS

And Paphlagon, who behaved this way, tell me how you'll punish him.

SAUSAGE SELLER

Nothing severe; he's merely going to take my old job. He'll have his own sausage stand at the city gates, hashing up dog and ass meat instead of polities, getting drunk and trading insults with the whores, and drinking the runoff from the public baths.

DEMOS

Well done! You've come up with just what he deserves, to have shouting matches with whores and bathmen. And as your reward, I invite you to the Prytaneum, to sit where that pariah used to be. Put on this emerald robe and follow me. And somebody escort that one to his new place of business, so that the foreigners he used to strongarm can have a look at him now!

DEMOS, SAUSAGE SELLER Slave Boy, and Treaties lead the CHORUS off; PAPHLAGON, costumed and equipped as a sausage seller, is prodded out of the house by two slaves and marched off in the other direction.

INDEX OF PERSONAL NAMES

Reference is to play and line number. Italicized references are annotated.

- Acharneus: A 322
Achilles: K 819
Aegeus: K 1067
Aeschylus: A 10
Agoracritus: K 1257–58, 1335
Alcibiades (son of Cleinias): A 716
Amphitheus: A 46–203
PAnthracyllus: A 612
Antileon: K 1044
Antimachus: A 1150–73
Archeptolemus (son of Hippodamus): K 327, 794–96
Arignotus (son of Automenes): K 1278–79
Ariphrades (son of Automenes): K 1280–87
Aristides: K 1325
PArtachaecs: A 709
Artemon: A 850
Aspasia: A 527

Bacis: K 123, 1003–4
Bellerophon: A 427–29
Byrsine: K 449, fictive name for Myrsine

Cecrops: K 1055
Celeus: A 48–49, 55
Cephisodemus: A 705
Chaeris: A 16, 866
Chares: A 604
Cleainetus: K 574
Cleinias: A 716
Cleisthenes: A 188, K 1374
Cleon (son of Cleaenetus): A 6, 299, 377, 502, 659–64, K 973–96. *See also* Paphlagon
Cleonymus: A 88, 844, K 958, 1290–99, 1372
Coesyra: A 614
Connus: K 534
Cranaus: A 75
Crates: K 537–40
Cratinus: A 848–53, 1173, K 400, 526–36
Ctesias: A 839–40
Ctesiphon: A 1002
Cynna: K 765

Demos: K 40–70 and *passim*
Dercetes: A 1018–36
Dexitheus: A 14

INDEX

- Dicaeopolis: A *passim*
 Diocles: A 774
 Diopeithes: K 1085
 ?Dracyllus: A 612
- Erechtheus: K 1015, 1022, 1030
 Euathlus (son of Cephisodemus): A 703–12
 Enerates: K 129, 254
 Euphorides: A 612
 Euripides: A 394–488, K 18; mother of, A 457, 478
 Euthymenes: A 67
- Geres: A 605
 Geryon: A 1082
 Glauis: K 1004, 1036, 1097
 ?Grypus: K 877
- Harmodius: A 980, 1093, K 786
 Hieronymus (son of Xenophantus): A 389
 Hipparchides: A 603
 Hippias: K 449
 Hippodamus: K 327
 Hylas: K 67
 Hyperbolus: A 845–47, K 1302–4, 1363
- Ino: A 434
 Iolaus: A 868
 Isunenias: A 861
 Isineuchus: A 861
- Laerateides: A 220
 Lamachus: A 270, 567–625.
- 722, 960–66, 1071–1141, 1130, 1174
 Lyceinus: A 50
 Lysieles: K 132, 765
 Lysistratus: A 855–59, K 1267
- Magnes: K 520–25
 Marilades: A 609
 Marpsias: A 702
 Megacles (son of Coesyra): A 614
 Miltiades: K 1325
 Morsimus: K 401
 Morychus: A 887
 ?Moschus: A 13
 Myrsine: see Byrsine
- Nanphante: K 1309
 Nauson: K 1309
 Nicarchus: A 908–58
 Nicias: K 358
 Nicobulus: K 615
- Oeneus: A 418–20
 Oeonichus: K 1287
 Olympus: K 9
 Orestes (son of Timocrates): A 1166–73
- Panaetius: K 243
 Paphlagou: K 2 and *passim*.
 fictive name for Cleon
 Pauson: A 854
 Pericles: A 530–34, K 283
 Phaeax: K 1377–80
 Phaenarete: A 49
 Phaenippus: A 603

INDEX

- Phanus: K 1256
Phayllus: A 214
Philoctetes: A 424
Philostratus: K 1069
Philoxenus: A 605 (?)
Phoenix: A 421–22
Phormio: K 562
Pittalus: A 1032
Polymnestus: K 1287
Prepis: A 843
Prinides: A 612
Pseudartabas: A 94–125
Pyrrhander: K 901

Sadocus (son of Sitalces): A 145–50
Salabaccho: K 765
Sibyrtius: A 188
Simaetha: A 524
Simon: K 242
Sisyphus: A 391
Sitalces: A 134–50
Smicythe: K 969

Strato: A 122, K 1374
Strymodorus: A 273

Teisamenus: A 603
Telephus: A 430–79
Themistocles: K 83–84, 813–19,
 884–86
Theodorus: A 605
Theognis: A 11, 140
Theorus (1): A 134–73, 155
Theorus (2): K 608–10
Thratta: A 273
Thucydides (son of Melesias):
 A 703–12
Thumantis: K 1268–73
Thuphanes: K 1103
Thyestes: A 433
Tithonus: A 688
Triptolemus: A 48, 55

?Ulius: K 407–8

Xanthias: A 243–79

*Composed in ZephGreek and ZephText by
Technologies 'N Typography, Merrimac, Massachusetts.
Printed in Great Britain by St Edmundsbury Press Ltd,
 Bury St Edmunds, Suffolk, on acid-free paper.
Bound by Hunter & Foulis Ltd, Edinburgh, Scotland.*